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Факультет міжнародних відносин
Кафедра іноземних мов факультету міжнародних відносин

Надія Петровська
Лариса Семенюк

Sing and Learn English

*Методичні рекомендації для тих, хто вивчає англійську
мову*

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Рецензент: *Карпчук Н. П.* – кандидат філологічних наук, доцент кафедри міжнародної інформації факультету міжнародних відносин Східноєвропейського національного університету імені Лесі Українки

Петровська Н. М., Семенюк Л. Й.

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Подано тексти пісень та історію написання окремих з них, цікаві факти з історії створення та діяльності популярних англомовних груп та відомих виконавців. Надано певні методичні рекомендації для роботи з цим матеріалом.

Для викладачів англійської мови університетів, коледжів, та загальноосвітніх шкіл, а також усіх, хто цікавиться англійською мовою та питаннями методики викладання іноземних мов.

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Передмова

Важливим психологічним фактором при вивченні будь-якого предмету є інтерес до цієї дисципліни. Пізнавальний інтерес – це стимул, який сприяє підвищенню активності студентів, вдосконаленню їхніх вмінь і навичок і тому постійна турбота про його розвиток є одним з основних обов'язків викладача вузу.

Для формування пізнавального інтересу має значення цілий ряд факторів: врахування індивідуальних особливостей, правильна організація навчального процесу, використання різноманітних форм роботи в залежності від віку. Вчителі і викладачі мають багато засобів, щоб викликати інтерес до вивчення іноземної мови. Одним з таких засобів вважається робота над текстовим матеріалом пісень англійських та американських авторів оскільки сучасна молодь багато часу приділяє прослуховуванню музики та пісень. Підвищений інтерес викликають пісні, що виконуються на англійській мові (а таких є більшість як у виконанні зарубіжних так і вітчизняних співаків). Використання поетичного та пісенного матеріалу є одним з ефективних прийомів у вивченні та навчанні іноземної мови.

Саме пісні сприяють підвищенню інтересу до вивчення іноземної мови, розширюють світогляд, вдосконалюють вимовні навички та граматику. Крім цього, і вірші, і пісні мають велике виховне значення. Пісня є унікальним жанром, який поєднує в собі поезію і музику. Використання пісень сприяє створенню вербального і невербального фонду для занять з іноземної мови. Пісні мають свій власний світ відчуттів та емоцій, вони змушують слухача реагувати таким чином, ніби пісню співають особисто для нього. Пісні здатні викликати сильні емоційні асоціації, пов'язані з людьми, подіями чи місцями. Пісні можна використовувати для створення сприятливої атмосфери в аудиторії, подачі лексики, ознайомлення з особливостями культури і, що не менш важливо, для виховання особистості.

Вибір пісні визначається лексичним або граматичним матеріалом, які вивчаються у даний момент, тематикою тексту підручника, або темою усної бесіди, а також датами червоними календаря і, звичайно, інтересом до певної тематики (матеріалу). Крім цього враховується вік тих, кого ми навчаємо мові. Зазначимо, що серед методів, які більш ефективні для початкового етапу є імітація з використанням жестикуляції та елементів драматизації, на середньому – більшу увагу слід звертати на свідоме розуміння студентами прослуханого/почутого, а в для тих, хто досить вільно володіє мовою, застосовується творчий підхід до роботи з поетичними творами та матеріалами пісень. Але імітація, творчість, драматизація, і свідоме вивчення, а також різні творчі методи та завдання можна використати на будь-якому етапі.

Комплексне рішення практичних, освітніх, виховних і розвиваючих завдань навчання можливе лише за умови впливу як на свідомість учнів так і за допомогою проникнення в їхню емоційну сферу.

Щоб зробити навчання емоційно насиченим, у навчальному курсі англійської мови використовується оригінальний або спеціально створений під навчальні цілі музичний і пісенний матеріал. Музика й спів можуть зробити неоціненну допомогу у вивченні англійської мови в школі.

Сформулюємо методичні переваги пісень у навчанні англійської мови:

1. Пісні як вид мовного спілкування є засобом засвоєння лексичного запасу, оскільки включають нові лексичні одиниці. У піснях вже знайома лексика є у новому контекстуальному оточенні, що допомагає її активізації. У піснях часто зустрічаються власні імена, географічні назви, реалії країни. Це сприяє розвитку у школярів відчуття мови, знання її стилістичних особливостей;
2. В піснях краще засвоюються і активізуються граматичні конструкції. Такі пісні написано у сучасному ритмі, супроводжуються текстом з пояснювальними коментарями, і навіть завданнями (завдання яких полягає в перевірці розуміння пісні за допомогою обговорення змісту);
3. Пісні сприяють вдосконаленню навичок іншомовної вимови, розвитку музичного слуху. Встановлено, що музичний слух, слухова увага і слуховий контроль перебувають у тісному взаємозв'язку із розвитком артикуляційного апарату. Вивчення і виконання коротких, нескладних пісень з частими повторами допомагають закріпити правильну артикуляцію звуків, правила фразового наголосу, особливості ритму тощо.
4. Пісні сприяють естетичному вихованню учнів, згуртуванню колективу, більш повному розкриттю творчих здібностей кожного. Завдяки музиці на уроці створюється сприятливий психологічний клімат, знижується психологічне навантаження, активізується мовна діяльність, підвищується емоційний тонус, підтримується інтерес до вивчення іноземних мов;
5. Пісні та інші музичні твори стимулюють монологічне і діалогічне мовлення, що є основою розвитку мовленнєво-мислиннєвої діяльності школярів, сприяють розвитку як підготовленої, так і непідготовленої промови.

На уроці англійської мови пісні найчастіше використовують:

1. Для фонетичної зарядки на початковому етапі уроку;
2. Для закріплення лексичного і граматичного матеріалу;
3. Як стимул у розвиток мовних навичок і умінь;
4. Як релаксація у середині або наприкінці уроку;
5. Як додаткова можливість зацікавити учнів і проявити свою творчість.

З огляду на сучасну ситуацію міжнародної співпраці всіх країн, вивчення пісень англійською мовою можна пояснити наступними причинами:

1. Учні долучаються до культури країни, знайомляться із різними сторонами соціального життя.
2. Пісня англійською мовою виступає як взірць звучання, до якого варто прагнути.
3. При вивченні пісень, порівнюється текст і переклад. Одночасно відбувається контрастування двох країн та культурний обмін.

Приблизна послідовність роботи з піснею:

1. Стисле вступне слово про пісню (її характер, стиль, особливості акомпонементу, основний зміст, історію створення тощо);
2. Перша музична презентація пісні; ознайомлення з музичної стороною пісні: особливостями мелодії, ритму, розподілу на музичні фрази;
3. Перевірка розуміння змісту пісні (дослівний переклад тексту спільними зусиллями учнів під керівництвом вчителя).
4. Фонетичне відпрацювання тексту пісні.
5. Повторне прослуховування пісні;
6. Читання тексту пісні із подальшим відпрацюванням звуків, інтонації. Всю роботу також рекомендується провести з опорою на текст пісні;
7. Розучування мелодії у процесі спільного виконання пісні з допомогою фонограми пісні.

Дуже важливим при вивченні пісень англійською мовою є приклад вчителя. Окрім зразкової вимови важливим є ставлення до якісного мелодичного відповідального та красивого виконання. Особливо важливим це є тоді, коли мова йде про виконання пісні на позакласних виступах.

Дані методичні рекомендації складаються з таких розділів:

1. Фольклорні англійські та американські пісні;
2. Популярні пісні про кохання;
3. Відомі групи та їх пісні.

Методичні рекомендації призначені для тих, хто вивчає англійську мову у середній школі, середньому спеціальному/ вищому навчальному закладі та для усіх тих, хто цікавиться англійською мовою і хоче набути необхідної практики.

Видання допоможе швидко і ефективно досягти успіху при вивченні англійської мови.

I. Folk Music

Folk music includes both traditional music and the genre that evolved from it during the 20th century folk revival. The term originated in the 19th century but is often applied to music that is older than that. Some types of folk music are also called world music.

Traditional folk music has been defined in several ways: as music transmitted by mouth, as music of the lower classes, and as music with unknown composers. It has been contrasted with commercial and classical styles. One meaning often given is that of old songs, with no known composers; another is music that has been transmitted and evolved by a process of oral transmission or performed by custom over a long period of time.

Starting in the mid-20th century a new form of popular folk music evolved from traditional folk music. This process and period is called the (second) folk revival and reached a zenith in the 1960s. This form of music is sometimes called contemporary folk music or folk revival music to distinguish it from earlier folk forms.^[1] Smaller similar revivals have occurred elsewhere in the world at other times, but the term folk music has typically not been applied to the new music created during those revivals. This type of folk music also includes fusion genres such as folk rock, folk metal, electric folk, and others. While contemporary folk music is a genre generally distinct from traditional folk music, in English it shares the same name, and it often shares the same performers and venues as traditional folk music. Even individual songs may be a blend of the two.

a) English Christmas Carols

Music was an early feature of the Christmas season and its celebrations. The earliest chants, litanies, and hymns were Latin works intended for use during the church liturgy, rather than popular songs. The 13th century saw the rise of the carol written in the vernacular, under the influence of Francis of Assisi.

In the Middle Ages, the English combined circle dances with singing and called them carols. Later, the word carol came to mean a song in which a religious topic is treated in a style that is familiar or festive. From Italy, it passed to France and Germany, and later to England. Christmas carols in English first appear in a 1426 work of John Audelay, a Shropshire priest and poet, who lists 25 "caroles of Cristemas", probably sung by groups of wassailers, who went from house to house. Music in itself soon became one of the greatest tributes to Christmas, and Christmas music includes some of the noblest compositions of the great musicians.

During the Commonwealth of England government under Cromwell, the Rump Parliament prohibited the practice of singing Christmas carols as Pagan and sinful. Like other customs associated with popular Catholic Christianity, it earned the disapproval of Protestant Puritans.

Famously, Cromwell's interregnum prohibited all celebrations of the Christmas holiday. This attempt to ban the public celebration of Christmas can also be seen in the early history of Father Christmas.

The Westminster Assembly of Divines established Sunday as the only holy day in the calendar in 1644. The new liturgy produced for the English church recognised this in 1645, and so legally abolished Christmas. Its celebration was declared an offence by Parliament in 1647. There is some debate as to the effectiveness of this ban, and whether or not it was enforced in the country.

Puritans generally disapproved of the celebration of Christmas—a trend which continually resurfaced in Europe and the USA through the eighteenth, nineteenth and twentieth centuries.

When in May 1660 Charles II restored the Stuarts to the throne, the people of England once again practiced the public singing of Christmas carols as part of the revival of Christmas customs, sanctioned by the king's own celebrations. William Sandys's *Christmas Carols Ancient and Modern* (1833), contained the first appearance in print of many now-classic English carols, and contributed to the mid-Victorian revival of the holiday. Singing carols in church was instituted on Christmas Eve 1880 (Nine Lessons and Carols) in Truro Cathedral, Cornwall, England, which is now seen in churches all over the world.

The tradition of singing Christmas carols in return for alms or charity began in England in the seventeenth century after the Restoration. Town musicians or 'waits' were licensed to collect money in the streets in the weeks preceding Christmas, the custom spread throughout the population by the eighteenth and nineteenth centuries up to the present day. Also from the seventeenth century, there was the English custom, predominantly involving women, of taking a 'wassail bowl' round their neighbours to solicit gifts, accompanied by carols. Despite this long history, almost all surviving Christmas carols date only from the nineteenth century onwards, with the exception of some traditional folk songs such as "God Rest You Merry Gentlemen", "As I Sat on a Sunny Bank" and "The Holly and the Ivy."

Christmas Carols may also be considered as folk songs. Here are some of them:

1. SILENT NIGHT

Silent night, Holy night
All is calm, all is bright
Round yon virgin, mother and child
Holy infant so, tender and mild
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night, Holy night
Shepherds quake, at the sight
Glories stream from heaven above
Heavenly, hosts sing Hallelujah.
Christ the Savior is born,
Christ the Savior is born.

Silent night, Holy night
Son of God, love's pure light
Radiant beams from thy holy face
With the dawn of redeeming grace,
Jesus, Lord at thy birth
Jesus, Lord at thy birth.

2. WE WISH YOU A MERRY CHRISTMAS

We wish you a Merry Christmas
We wish you a Merry Christmas
We wish you a Merry Christmas
And a Happy New Year.

We wish you a Merry Christmas
We wish you a Merry Christmas
We wish you a Merry Christmas
And a Happy New Year.

Good tidings we bring
To you and your kin
Good tidings for Christmas
And a happy new year.

We wish you a Merry Christmas
We wish you a Merry Christmas
We wish you a Merry Christmas
And a Happy New Year.

Good tidings we bring.
To you and your kin
Good tidings for Christmas
And a happy new year.

We wish you a Merry Christmas
We wish you a Merry Christmas
We wish you a Merry Christmas
And a Happy New Year.

We wish you a Merry Christmas
We wish you a Merry Christmas
We wish you a Merry Christmas
And a Happy New Year.

We wish you a merry Christmas
And a happy new year.

3. LET IT SNOW

Oh the weather outside is frightful
But the fire is so delightful
And since we've got no place to go
Let It Snow! Let It Snow! Let It Snow!!

Oh, it doesn't show signs of stopping
And I've brought some corn for popping
Since the lights are turned way down low
Let It Snow! Let It Snow! Let It Snow!

The fire is slowly dying
And my dear is still good-by-ing

But as long as you love me so
Let It Snow! Let It Snow! Let It snow

When we finally kiss goodnight
How I'll hate going out in the storm!
But if you'll really hold me tight
All the way home I'll be warm

Oh, it doesn't show signs of stopping
And I've brought some corn for popping
Since the lights are turned way down low
Let It Snow! Let It Snow! Let It Snow!

When we finally kiss goodnight
How I'll hate going out in the storm!
But if you'll really hold me tight
All the way home I'll be warm

The fire is slowly dying
And my dear is still good-by-ing
But as long as you love me so
Let It Snow! Let It Snow! Let It Snow!

4. JINGLE BELLS

Dashing through the snow
In a one horse open sleigh
Over the fields we go
Laughing all the way.
bells on bob tail ring
making spirits bright
What fun it is to ride and sing
A sleighing song tonight.

Chorus:
Oh jingle bells jingle bells
jingle all the way!
Oh what fun
it is to ride and sing
In a one horse open sleigh, Hey!
Jingle bells jingle bells
Jingle all the way!
Oh what joy it is to ride
In a one horse open sleigh

A day or two ago
I thought I'd took a ride
And soon Miss Fannie Bright
Seated by my side
The horse was lean and lank
Misfortuned seemed his lot
He got into a drifted bank
And we we got upsot

Oh jingle bells jingle bells
jingle all the way!
Oh what fun
it is to ride
In a one horse open sleigh, Hey!
Jingle bells jingle bells
Jingle all the way!
Oh what joy it is to ride
In a one horse open sleigh

A day of two ago
The story I must tell
I went out on the snow
And on my back I fell;
A gent was riding by
In a one-horse open sleigh
He laughed at there I sprawling lie
But quickly drove away

Oh jingle bells jingle bells
jingle all the way!
Oh what fun
it is to ride
In a one horse open sleigh, Hey!
Jingle bells jingle bells
Jingle all the way!
Oh what joy it is to ride
In a one horse open sleigh

The ground is white
Go it while you're young
Take the girls to night
And sing this sleighing song
Just get a bob tailed bay
Two forty as his speed
Hitch him to an open sleigh
And crack you'll take the lead

5. HARK! THE HERALD ANGELS SING

Hark! the herald angels sing
Glory to the newborn King
Peace on earth and mercy mild
God and sinners reconciled!
Joyful all ye nations rise
Join the triumph of the skies;
With the angelic host proclaim
'Christ is born in Bethlehem'
Hark! the herald angels sing
Glory to the newborn King.

Christ by highest heaven adored
Christ the everlasting Lord
Late in time behold him come,
Offspring of a virgin's womb.

Veiled in flesh the Godhead see;
Hail, the incarnate deity,
Pleased as Man with men to dwell,
Jesus, our Emmanuel!
Hark! the herald angels sing,
Glory to the newborn King.

Hail, the heaven-born Prince of peace!
Hail the Son of righteousness!
Light and life to all he brings,
Risen with healing in his wings.
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald angels sing,
Glory to the newborn king

b) American Folk Songs

1. Billy Boy

The first European settlers in America arrived in the early 1600s. Most of them were English speaking. They brought their language, their customs and their skills. They also brought their songs. “*Billy Boy*” is one of these songs.

In the New World, as in the Old World, a woman’s work was essential for her family’s survival. For the first two hundred years of American life, almost everything that the family ate or wore was produced at home. Women helped to plow the fields, plant seeds and pick crops. They made wheat or corn into flour and made the flour into bread. Women made their own cloth and made the cloth into shirts and trousers and dresses. A girl who learned to cook and sew well became a valuable wife.

In this song, Billy’s mother questions him about the girl he plans to marry. Like a mother in any country, she wants her son to find a wife who is polite (“*Did she ask you to come in?*”), attractive (“*How tall is she?*”), skillful at housekeeping (“*Can she bake a cherry pie?*” “*Can she make a feather bed?*”), and young (“*How old is she?*”). In answering his mother Billy exaggerates all the qualities of the girl he wants to marry: he is joking in a good-natured way.

Billy – the diminutive form of *Bill*, a nickname for *William*. Usually only a young boy is called *Billy*.

young thing – the use of *thing*, rather than *girl* or *woman*, suggests a youthful, innocent quality in the wife-to-be.

dimple– a small natural indentation in the flesh. In English-speaking countries, a dimple in the chin or cheek is considered very attractive.

quick as you can wink an eye – a more common form of this cliché is “*as quick as a wink*” (*a wink* is a rapid closing and opening of the eye).

feather bed – a mattress filled with feathers. It took as many as 200 geese to provide enough feathers for one feather-filled mattress, so a feather bed was a luxury. Ordinary mattresses – for those who had them at all – were filled with corn husks.

a-standing on her head – the prefix *a* was once used with present continuous verbs (the *-ing* form). In modern English, it occurs in folk songs and in the speech of the people from the Appalachian Mountains. **Standing on one’s head** is a gymnastic trick: hands and head on the floor, feet in the air, with legs and body straight up.

Pumpkin vine – a pumpkin is a round, orange vegetable that grows on the ground with a very crooked vine.

Sixty times[x] eleven (+) twenty-eight and forty-seven – How old does this make her? Do you believe that she is really this old?

BILLY BOY

1. Oh, where have you been, Billy Boy, Billy Boy,
Oh, where have you been, charming Billy,
 I have been to seek a wife, she’s the joy of my life
 She’s a young thing and cannot leave her mother.
2. Did she ask you to come in, Billy Boy, Billy Boy,
Did she ask you to come in, charming Billy,
 Yes, she asked me to come in, there’s a dimple in her chin,
 She’s a young thing and cannot leave her mother.
3. Can she make a cherry pie, Billy boy, Billy Boy,
Can she make a cherry pie, charming Billy?
 She can bake a cherry pie, quick as you can wink an eye,
 She’s a young thing and cannot leave her mother.
4. Can she make a feather bed, Billy Boy, Billy Boy,
Can she make a feather bed, charming Billy?
 She can make a feather bed, while a-standing on her head,
 She’s a young thing and cannot leave her mother.
5. How tall is she, Billy Boy, Billy Boy,
How tall is she, charming Billy?
 She is tall as any pine, and as straight as a pumpkin vine,
 She’s a young thing and cannot leave her mother.
6. How old is she, Billy Boy, Billy Boy,
How old is she, charming Billy?
 Sixty times eleven, twenty-eight and forty-seven,
 She’s a young thing and cannot leave her mother!

ACTIVITIES

A. Rhyming words. *This song has a rhyme in every line. Match the words in column A with their rhymes in column B.*

Column A

wife
well
pine
pie
in
eleven
bed

Column B

chin
eye
head
life
seven
smell
vine

B. Tall Tales. *Other traditional verses give Billy more chances to exaggerate the qualities of his bride-to-be. Here are two of them:*

Did she sit close to you?
She sat as close to me as the bark upon a tree.

Can she fry a dish of meat?
She can fry a dish of meat just as fast as you can eat.

Complete the lines to some more verses. You have one blank for each missing word.

1. make a pair of britches (pants)?

... ..

As fast as you can count the stitches.

2. a loaf of bread?

... ..

With her nightcap on her head.

3. bake pumpkin well?

... .. ; you
can tell it by its smell.

C. As easy as pie. *There are many comparisons with **as...as** which have become cliches (phrases which have lost their freshness because they are used so commonly). Some of them are:*

as American as an apple pie (typically American)

as easy as pie (very easy to do)

as fast as greased lighting (very rapid, very fast)

as mad as a wet hen (very angry)

as mad as a hatter (crazy, insane)

as good as gold (said of a child to mean “very well behaved”)

as red as a beet (blushing from embarrassment)

as white as a sheet (pale with fright)

as snug as a bug in a rug (very cozy and comfortable)

e.g. Our teacher grew up on a farm in Kansas. He’s *as American as apple pie*.

Look at that horse of my run! He's *as fast as greased lightning*.
Think of some more similar examples.

2. She'll Be Coming 'Round the Mountain

Who is the “she” of the song, coming around the mountain in a carriage pulled by a team of six white horses? Is she a woman from the city who is coming to visit relatives in the country? No, this old favorite – which Americans generally sing with a woman in mind – is really about a train. The song was first sung by workmen who were laying track for the railroads that crisscrossed the eastern United States by the 1860s. The workmen adapted an old hymn, *When the Chariot Comes*, in which “King Jesus” is the driver of a chariot pulled by a team of bright angels, to celebrate the modern miracle of the railroads.

We can imagine that it wasn't too long before some playful children added their own touch to the song with the words and gestures in Activity B. We can see how different SHE'LL BE COMING 'ROUND THE MOUNTAIN is from the original religious song in a verse that always makes children laugh: *She'll be wearing red pajamas [probably made of heavy wool] when she comes. SCRATCH, SCRATCH.*

Six white horses – six horses could pull a very large carriage! And six white horses would be an extremely rare and valuable team.

chicken and dumplings – stewed chicken (an old hen or rooster cooked for several hours in water with carrots, onions, parsley, bay leaf, salt and pepper) served with balls of dough cooked at the last minute in the stewing liquid. This was a favorite for Sunday dinner in the 19th and early 20th centuries. Many countries have a variety of dumpling: German *spaetzle*, Italian *gnocchi*, French *quenelles* and Chinese *dim sum*.

Hallelujah – a word used to express praise or joy; from a Hebrew word meaning “Praise the Lord”.

2. SHE'LL BE COMING 'ROUND THE MOUNTAIN

She'll be coming 'round the mountain when she comes, (when she comes).
She'll be coming 'round the mountain when she comes, (when she comes).
She'll be coming 'round the mountain, she'll be coming 'round the mountain,
She'll be coming 'round the mountain when she comes, (when she comes).

The same structure is repeated with the following verses:

She'll be driving six white horses when she comes, etc.

Oh we'll all go out to meet her when she comes, etc.

She'll be wearing pink pyjamas when she comes, etc.

We will kill the old red rooster when she comes, etc.

We will all have chicken and dumplings when she comes, etc.

We'll all be singing "Hallelujah" when she comes, etc.

She'll be coming down a road that's five miles long, etc.

ACTIVITIES

A. Test your ears/memory. Try to remember the words and fill them from your memory. There's one blank for each letter or apostrophe (').

She ____ be _____ 'round the mountain ____ she _____.

She ____ be _____ six white horses ____ she _____.

Oh, we ____ all ____ down to meet her ____ she _____.

Oh, we ____ all ____ chicken and dumplings ____ she _____.

We ____ be _____ "Hallelujah" ____ she _____.

B. Get into the act. At the points in the song marked by an asterisk (*), you can add a spoken comment and a gesture:

coming 'round the mountain: GI-YAP! (shaking imaginary reins to make the imaginary horses go faster). *Gi-yap* (or *giddy-yap*, both with a hard g) is the command given to a horse to make it start moving or go faster.

driving six white horses: WHOA, THERE! (pulling back on the same imaginary reins to slow down the horses). *Whoa* is the command to a horse to slow down or stop.

go out to meet her: HI, BABE! (waving broadly from left to right with the right arm). This is a very informal greeting for a woman. (Many women find it offensive).

have chicken and dumplings: MM, GOOD! (rubbing or patting the stomach with the right hand). The expression and gesture both show appreciation of good-tasting food. Both the expression and gesture are informal; they are appropriate for a picnic, but not for a dinner party.

singing "Hallelujah": HALLELUJAH! (hands on either side of the mouth to magnify the sound). The exclamation was popular at the camp meetings where this tune originated.

C. Story telling. Imagine that "she" is a woman rather than a train. Then try to invent answers to these questions. (You might want to do this with a partner, taking turns asking and answering the questions).

1. Who is "she"?
2. Who are "we"?
3. Where does she live? How far away is her home?
4. How far has she travelled today?

5. Why has she come?
6. Does she come often?
7. How long does she plan to stay?
8. What else do you know about her?

3. Yankee Doodle

Yankee Doodle went to town,
A-riding on a pony.
He stuck a feather in his cap
And called it macaroni.

This may be the best known of all American songs. Ironically, it is also the one whose origins remain the most mysterious.

Where did the word *Yankee* come from? Although there are many different theories, nobody really knows. Whatever its origin, the term was used in colonial times by New Yorkers and by British soldiers to refer jokingly to the people of New England (now the six states between New York State and the Canadian border). During the American Revolutionary War (1775-1783), the New Englanders adopted the term; they have used it ever since, with great pride, to refer to themselves.

Doodle means “a foolish fellow”, especially a person from a rural area. *Macaroni* was used in England in the 1760s to refer to a *dandy* – a man who paraded the newest fashions in foreign dress and manners. (The Macaroni club was a group of London dandies who preferred foreign food, such as the Italian pasta called *macaroni*, to plain English cooking).

The British troops sang YANKEE DOODLE early in the Revolutionary War to make fun of the American rebels; the American troops sang back when the British, under General Cornwallis, surrendered General Washington at Yorktown, Virginia on October 19, 1781 at the last major battle of the war.

There are more than 300 known verses to this song. The verses given here have been attributed to a Harvard University sophomore, Edward Bangs, who fought in the battle of Lexington (twenty miles from Harvard Square) on April 19, 1777. Whoever their composer was, the verses make fun of a country boy who has come to see the gathering Revolutionary Army.

hasty pudding – cornmeal mush, which is a steamed pudding made of cornmeal (ground, dried corn), water and salt.

mind – pay attention to.

be handy – be attentive, gallant, useful.

Squire – a country gentleman.

saved— usually pronounced as one syllable [seivd]; here, pronounced as two syllables to rhyme with *David*.

Captain Washington – George Washington. He was named Commander-in-Chief of the Continental forces (the American rebels July 3, 1775, with the rank of general. *Captain* is a much lower rank, but a country person might not know that.

slapping stallion – a lively, good-looking male horse.

the feathers on his hat, they – a double subject; they would be omitted in standard English.

I wanted desperately to get – he wanted the fine feathers, which were a rare possession.

Jemima –a woman's name. At the time people first started singing *Jemima* (pronounced [je`maime]) was a slang word for a serving girl.

YANKEE DOODLE

1. Father and I went down to camp
Along with Captain Gooding;
There we saw the men and boys
As thick as hasty pudding.

Chorus:

Yankee Doodle keep it up,
Yankee Doodle dandy!
Mind the music and the step
And with the girls be handy!

2. There we saw a thousand men
As rich as Squire David;
What they wasted every day,
I wish it could be saved.

(Chorus)

3. There was Captain Washington
Upon a slapping stallion,
Giving orders to his men –
I guess there was a million.

(Chorus)

4. Then the feathers on his hat,
They looked so very fine, oh!
I want desperately to get
To give to my Jemima.

(Chorus)

ACTIVITIES

A.A letter from Jonathan. This is a letter from a person singing the song to his mother. He and his father travel from place to place selling goods to the soldiers in the Revolutionary Army. Fill in the missing words. There's one blank for each word.

Boston, Massachusetts

July 15, 1775

Dear Mother,

Well, here we are in Boston. Before we got here, (1)..... and I went down to camp in Cambridge (2) Captain Gooding . When we arrived, we saw a (3)..... men. They were as (4)..... as hasty pudding! Everyone was singing, “ (5)..... Doodle, keep it up!” The men we saw in camp were as rich (6)..... Squire David. They (7)..... so much food every day!

I even saw Captain Washington. There he was on the finest-looking white (8)..... I’ve ever seen. He was giving orders left and (9)..... to all of his men. I noticed some fine (10)..... in his hat. I (11)..... wanted them for Jemima. Maybe I can buy some for her here (12)..... Boston.

Love, Jonathan

B. “As thick as hasty pudding”. We no longer use that expression, but we do say “as thick as pea soup”.

As rich as Squire David is an adaptation of the expression *as rich as Croesus*. Croesus was an extremely wealthy Middle Eastern king who lived in the 6th century B.C. In the song “On the Sunny Side of the Street” (1930) Dorothy Fields updated the comparison to *as rich as Rockefeller*.

One more familiar comparison with *as...as* is *as light as a feather*. That idiom brings to mind a riddle: Which weighs more – a pound of feathers or a pound of lead?

Make up three comparisons saying that something or someone is very thick, very rich or very light.

e.g. Jemima is a wonderful cook. Her pancakes are *as light as a feather*.

C. Songwriting. *There are more than 300 verses of YANKEE DOODLE in print. Most of the verses satirize (make fun of) events in the lives of the people who wrote them. Why don’t you add a few verses about something that is happening in your own life or in the world around you?*

e.g. The Yankee language isn’t bad,

At least not when you sing it.

But, oh, the bell that ends this class,

I wish someone would ring it.

Jean and Alice, that’s enough!

Our vocal cords are tired.

If we have a little rest,

We’ll feel much more inspired.

4. What Shall We Do with a Drunken Sailor?

Shanties (chanties) have long been used to set a rhythm for sailor’s work. The sailors on board the Mayflower (the ship which brought the Pilgrims from England to the New World in 1620) may have sung this song as they raised the sails.

Shantying nearly died out in the 17th and 18th centuries, but the custom was revived in the 1800s. At that time, the Napoleonic Wars and the war of 1812 ended and Britain once again sent her ships to all corners of the world. At the same time, the American ships were beginning to sail all over the world. Many sailors worked for part of the year as stevedores in the great cotton ports of the southern United States. There they heard, and learned, the work songs of the Negro dock workers. Some of the black dock workers also became sailors, bringing their work songs with them. Their influence stimulated the making of shanties at sea, as well as singing in general on the ships.

A DRUNKEN SAILOR falls into the category of the “stamp-and-go” shanty. On the words “*Hooray and up she rises*”, the men stamped loudly on the deck. The rest of the song set the rhythm for raising the sails.

shall– used here to ask for advice or opinion.

drunken – formerly the past participle of *drink*; it is only used now in insulting set expressions such as *drunken oaf*.

Earlye = early. In this song it is pronounced [ˈer lei].

mornin’ = morning

Hooray – usually an exclamation of approval; used here for its rhythm, not its meaning.

up she rises – *She* is the sail.

Longboat – the longest boat carried on a sailing ship. It can be used as a lifeboat, to go from one big ship to another, or to go ashore.

’til = until

Pull out the plug – *a plug* stops up a hole, here, the plug in a barrel.

WHAT SHALL WE DO WITH A DRUNKEN SAILOR?

1. What shall we do with a drunken sailor,
What shall we do with a drunken sailor,
What shall we do with a drunken sailor,
Earlye in the mornin’?

Chorus:

Hooray an’ up she rises,
Hooray an’ up she rises,
Hooray an’ up she rises,
Earlye in the mornin’.

2. Put him in a long longboat ’till he’s sober,
Put him in a long longboat ’till he’s sober,
Put him in a long longboat ’till he’s sober,
Earlye in the mornin’.(*Chorus*)

3. Pull out the plug an’ wet him all over,
Pull out the plug an’ wet him all over,

Pull out the plug an' wet him all over,
Earlye in the mornin'. (*Chorus*)

ACTIVITIES

A. Backward Buildup. *In this song you have to fit many words into each line of music. It may help you to begin by saying the words, starting with the last word in a phrase and then adding on. Notice that there are only four stressed syllables in each complete line.*

e.g.: longboat

a longboat

in a longboat

him in a longboat

Put him in a longboat ('til he's sober)

This is "backward buildup" approach with these lines:

1. sailor

-en sailor

drunken sailor

a drunken sailor

with a drunken sailor

do with a drunken sailor

we do with a drunken sailor

shall we do with a drunken sailor

What shall we do with a drunken sailor?

2. plug an'

the plug an'

out the plug an'

pull out the plug an'

3. over

all over

him all over

wet him all over

B. Problems. *Maybe you don't often have problems with drunken sailors, but you surely have some problems in everyday life. Think of a problem – and a solution – that you can sing about using this tune. Here are some verses written by a group of graduate students at Temple University in Philadelphia. They used the theme "What do you say?"*

e.g. Q: What do you say to a nasty salesman? (repeat twice)

A: I am only looking.

Q: What do you say when you cause some damage?

A: I am very sorry.

Q: What do you say when you leave a party?

A: Thanks for having me over.

The last two are a pair:

Q: What do you say when you meet an old friend?

A: What have you been doing?

Q: What do you say when it's time to leave him?

A: So long, see you later.

Now it's your turn to make up a verse.

C. What do you do with a drunken person? *If you were asked to help the drunken sailor "sober up" what would you suggest? Many Americans believe that drinking black coffee helps. (Doctors disagree, they say it just produces a wide-awake drunk.) What would you suggest to the sailor if he woke up in the morning with a "hangover" (a headache and an upset stomach)? Some people think that swallowing a raw egg helps.*

Share your ideas.

5. You Are My Sunshine

Although it sounds like a folksong from the 1800s, YOU ARE MY SUNSHINE is actually a Tin Pan Alley success of 1940. The term *Tin Pan Alley* originated around 1925. It was used through the 1950s to refer to the American popular music industry, which centered on Seventh Avenue between 48th and 52nd Streets in New York City during that period. The implication was that music in those days sounded like people hitting tin pans together.

YOU ARE MY SUNSHINE was written by Jimmie Davis, a former governor of Louisiana and amateur country music singer, with the collaboration of Charles Mitchell. There is one of many popular songs that relate emotions to weather. Two more about sunshine and happiness are *On the Sunny Side of the Street* by Jimmy McHugh and Dorothy Fields and *You Are the Sunshine of My Life* by Stevie Wonder. Rain is associated with sadness in *Stormy Weather* by Harold Arlen and *Raindrops keep falling on My Head* by Hal David and Burt Bacharach.

Do you know any other "weather" songs – in English or another language?

when skies are gray – gray skies suggest trouble and sadness, just as blue skies and sunshine suggest good times and happiness.

the other night = several nights ago.

dreamt = dreamed

hung my head – means "let my head drop forward with my chin down". Here, the gesture shows disappointment.

YOU ARE MY SUNSHINE

You are my sunshine, my only sunshine;
You make me happy when skies are gray.
You'll never know, dear, how much I love you;
Please don't take my sunshine away.

The other night, dear, as I lay sleeping,
I dreamt I held you in my arms.
When I awoke, dear, I was mistaken,
So I hung my head and I cried.

You told me once dear, you really loved me
And no one else could come between
But now you've left me and you love another
And you have shattered all my dreams

I'll always love you and make you happy
If you will only say the same
But if you leave me to love another
But you'll regret it all some day

You are my sunshine, my only sunshine
You make me happy when skies are grey
You'll never know dear, how much I love you
Please don't take my sunshine away
Please don't take my sunshine away

ACTIVITIES

A. Similarities. *Sunshine comes from the sun, which is round. What else can you think of that is round? Practice saying "The sun is round and so is a ball". Then think of other items to replace **a ball**.*

e.g. The sun is round and so is my eye.

B. "You make me happy when skies are gray". *What makes you feel happy when skies are gray? Write five sentences, then share them with a partner or with the rest of the class.*

e.g. Good movies/seeing a good movie make/s me happy, when skies are gray.

C. "Weather Word" Idioms. *Read the list of idioms below. Write a brief definition for each one that you think you understand:*

Be in a fog; be raining cats and dogs; a fair-weather friend; rain or shine; stormy weather.

Here are the idioms used in sentences. Read them to see if your definitions fit.

1. My boss *is in a fog* these days; he doesn't seem to hear anything I say. He must be very worried about something.

2. Why don't you wait a few minutes before you leave? If you go out now, you'll get soaked. It's *raining cats and dogs*.

3/4. John said he'd be my friend through *rain or shine*. But since I told him I was having trouble at work, I haven't heard from him. I guess he was just *a fair-weather friend*.

5. Since my wife and I separated, there's been nothing but *stormy weather* in my life – just one problem after another.

Can you think of times in your life when one of these idioms would have been appropriate? Try to make your own sentences with these idioms.

6. We Shall Overcome

The spiritual I'll Overcome Someday provided the tune for this well-known protest song. (That song's origin has been traced to an 18-th century mariner's hymn from Sicily.) In the early 1940-s Zilphia Horton, a white union organizer, learned the song from black members of the tobacco workers' union in South Carolina. The workers had changed the words to “ We will overcome” – stressing the power of the union to achieve more than individuals could.

Ms Horton brought the song to the Highlander Folk School in Monteagle, Tennessee, with which she was long associated. Adding verses, she shared the song with union gathering all over the South. Later she taught it to Pete Seeger, who added a few verses of his own as he sang it for audiences in the North.

The young folklorist Guy Carawan took the song south again in 1960 when he joined the Highlander faculty. There he taught it to the black college students leading the “sit-in” movement; the sit-ins were the form of protest which led to the desegregation in Southern cities of public facilities such as lunch counters and buses.

What, besides social and racial discrimination, is to be “overcome”? Whatever stands in the way of peace and human dignity. This song is often sung in a circle, with the members of the group crossing their arms and holding the hands of people on either side of them. It is a song of solidarity, hope and determination.

shall – used for special emphasis; it shows even stronger determination than *will* because it is less commonly used.

deep in my heart – similar to “from the bottom of my heart”, both of these expressions show great sincerity and conviction.

I do believe – The **do** is added for emphasis.

Hand in hand = as friends

WE SHALL OVERCOME

We shall overcome, we shall overcome,
We shall overcome someday;
Oh, deep in my heart, I do believe,
We shall overcome someday.

The Lord will see us through, The Lord will see us through,
The Lord will see us through someday;
Oh, deep in my heart, I do believe,
We shall overcome someday.

We're on to victory, We're on to victory,
We're on to victory someday;
Oh, deep in my heart, I do believe,
We're on to victory someday.

We'll walk hand in hand, we'll walk hand in hand,
We'll walk hand in hand someday;
Oh, deep in my heart, I do believe,
We'll walk hand in hand someday.

We are not afraid, we are not afraid,
We are not afraid today;
Oh, deep in my heart, I do believe,
We are not afraid today.

The truth shall set us free , the truth shall set us free,
The truth shall set us free someday;
Oh, deep in my heart, I do believe,
The truth shall set us free someday.

We shall live in peace, we shall live in peace,
We shall live in peace someday;
Oh, deep in my heart, I do believe,
We shall live in peace someday.

ACTIVITIES

A. Martin Luther King, Jr. At the time of his assassination in 1968, Dr. King was the most important leader in the struggle for civil rights in the United States. How many

one-syllable words can you make from the letters of his name: MARTIN LUTHER KING ? Don't use any one letter more than once in a word, and don't make words that begin with a capital letter.

Can you think of twenty words? Can you find thirty? You may even be able to find fifty. Set a time limit – may be ten minutes. When you have finished, put the words in your list in alphabetic order. Then compare your list with the Key.

Examples: in, king (a royal person); but not *tuna* (because it has two syllables) or *Luke* (because it begins with a capital letter) or *there* (because there is only one e in Dr. King's name)

B. "Some" Compounds in Songs. Can you think of appropriate compound words with *some* to complete the following sentences? You have one line for each missing letter.

Example: "Sometimes I feel like a motherless child" is a line from a Negro spiritual.

1. Judy Garland sang *Some* _ _ _ _ _ Over the Rainbow in the film version of the Wizard of Oz.

2. "*Some* _ _ _ _ _ loves me; I wonder who." Is a line from Tin Pan Alley hit by George and Ira Gershwin.

3. The Gershwins also wrote *Some* _ _ _ _ to Watch over me.

4. "*Some* _ _ _ _ I live in the country; *some* _ _ _ _ I live in the town" is a line from "Good Night, Irene"

5. "We shall overcome *some* _ _ _ _" is a line from a civil rights song.

C. Add a verse. Many verses had been added to the song over the years. For example, "We are not afraid" was added at the time Montgomery, Alabama bus boycott in 1965. Another verse that is often sung is "The truth will make us free" a paraphrase of Biblical verse "The truth shall make you free" (John 8:32). Other verses include "We are not alone" and "The Lord will see us through". You may want to sing some of these verses, and may be you can make up one or two of your own.

7. Oh, Susanna

In the mid-nineteenth century it was fashionable for white minstrel groups to sing black dialect songs. Often these groups used burned cork to blacken their faces. These black dialect songs were the inspiration for OH! SUSANNA, which Stephen Foster (1826-1864) wrote for the amusement of his family and friends in Pittsburg.

These are several different stories of how the song came to be published. Some people say that Foster didn't want to be known as the composer of the song because of its silliness and that he gave it to Pittsburg music publisher; some say the publisher tricked him out of the song. Whatever the initial arrangement, the publisher finally sent Foster \$100. This money, Foster told a friend, " had the effect of starting me on my present vocation as a songwriter". Meanwhile, the publisher made \$10,000 when the Christy Minstrels made the song a national success.

During the next 15 years, Foster wrote more than a hundred other songs. Among them are *Jeanie with the Light Brown Hair* (about his wife Jane) and *Old Folks at Home* (which begins “Way Down Upon the Swansee River”). Many of the songs are about the South, but Foster himself never lived there. He moved from Pittsburg to New York, hoping to become a successful songwriter. Always a better musician than a businessman, Foster became an alcoholic and died alone in poverty at the age of 37.

SUSANNA, in contrast, has enjoyed a vigorous life. During the Gold Rush of 1849, it became the miners’ unofficial theme song. Soon after the tune was used to encourage slaves to seek freedom north of the Mason-Dixon Line. In England, street musicians entertained passers-by with SUSANNA in the time of Queen Victoria (1837-1901).

Today the song is usually sung in standard English, rather than as a dialect song. People still enjoy the nonsense of the second verse (“*It rained all night the day I left; the weather was so dry*”). And the incongruous picture in the fourth verse of a pretty woman crying for her lover while eating a pancake.

banjo = a stringed instrument with a circular body and a long neck. It is often played by folksingers.

for to (see) – in modern English, we say “to see”.

froze = the past tense of freeze, to turn from liquid to solid because of great cold.

the other night = several nights ago.

buckwheat cake = a kind of pancake made of buckwheat flour. In the United States pancakes are eaten with butter and honey or maple syrup.

Dixie Land – Dixie is the nickname for eleven Southern States which formed the Confederacy (the Confederate States of America during the American Civil War(1861-65) Most authorities believe that the name comes from the French word dix (ten), which was printed on ten-dollar bills (called “dixies”) in New Orleans before the Civil War. Others say that the name comes from the Mason-Dixon Line, the northern boundary of the Confederate States.

OH, SUSANNA

Oh, I come from Alabama
With my banjo on my knee
I'm going to Louisiana,
My true love for to see

It rained all night
The day I left
The weather it was dry
The sun so hot,

I froze to death
Susanna, don't you cry

Oh, Susanna,
Oh don't you cry for me
For I come from Alabama
With my banjo on my knee

I had a dream the other night
When everything was still
I thought I saw Susanna
A-coming down the hill

The buckwheat cake
Was in her mouth
The tear was
In her eye
Says I, I'm coming from the south
Susanna, don't you cry

Oh, Susanna,
Oh don't you cry for me
For I come from Alabama
With my banjo on my knee

ACTIVITIES

A. Careful Listening. As you listen to the recording of the song – or to someone reading it – fill in the words. You have one blank for each letter or apostrophe.

Oh, I come _ _ _ Alabama
_ _ my banjo _ _ my knee
I'm going _ _ Louisiana,
My true love _ _ to see

Oh, Susanna,
Oh don't you _ _ _ for me
For I come _ _ _ Alabama
_ _ _ my banjo _ _ my knee

It _ _ _ all night
The day _ _ left
The weather _ _ was dry
The sun so hot,
I _ _ _ to death
Susanna, don't you cry

I had a _ _ _ _ the _ _ _ night
When _ _ _ _ -was still
I _ _ _ _ I _ _ _ _ Susanna
A-coming _ _ _ the hill

The buckwheat _ _ _ was in her mouth
The _ _ _ was in her eye
Says I, I'm _ _ _ from the south
Susanna, _ _ _ you cry.

B. *I come from Alabama* “A singer comes from Alabama; that is he was born there. Susanna comes from Louisiana. Where do you come from? (You may have noticed that Americans often ask that when they meet someone for the first time. It’s a favourite “small talk” question, like commenting on the weather). Tell your neighbour where come from, and then ask where he/she comes from. (Notice the sentence stresses – which word receive most emphasis). The answer to the question may be a city, state or a country; the choice depends on which you think your listener will recognize.

C. *A buckwheat cake and a tear.* Susanna was eating a pancake (“*a buckwheat cake was in her mouth*”) and she was crying (“*a tear was in her eye*”). What else was she doing and how did she look? Use your imagination. You can ask each other, “What did you see when you saw Susanna?”

8. Home on the Range

The origin of this song, as of many other folksongs, is uncertain. We know that it was sung in Texas as early as 1867. We also know that a set of words was published in 1873 by pioneer doctor Brewster M. Higley, who had moved from Ohio to Kansas (some said he moved to escape his bad-tempered wife). The music has been attributed to Daniel E. Kelley, a musician and entertainer who had moved to Kansas from Rhode Island. Honouring these two men, Kansas adopted HOME OF THE RANGE as its state song in 1947.

The homestead Law of 1863 encouraged the westward movement that brought Higley and Kelley to Kansas. Under this law, a settler could become the owner of 160 acres of land after paying an \$18 fee and farming the land for five years. This distribution of government land soon brought an end to the open range; by 1885, railroad tracks and barbed wire fences had divided the land.

By the turn of the century, most of the buffalo, deer and antelope had been killed. Buffalo can now be found only in zoos and on small private ranches. The deer and antelope herds have grown in recent years; they present a wildlife conservation problem because there isn’t enough open land to support them. The range celebrated in this song – thousands of miles of unfenced grassland between the Mississippi River and the Rocky Mountains – now exists only in memory.

antelope – This animal is a small deer with forked horns that resembles the antelope found in Africa and Asia. It is also called a *pronghorn*.

where seldom is heard a discouraging word – Normal word order would be **where a discouraging word is seldom heard**. This means “People there are always optimistic”

range = a large area of open land where animals move about and eat; here, the midwestern prairies of the United States.

HOME ON THE RANGE

Oh give me a home where the buffalo roam,
Where the deer and the antelope play,
Where seldom is heard a discouraging word,
And the skies are not cloudy all day.

Chorus Home, home on the range,
Where the deer and the antelope play,
Where seldom is heard a discouraging word,
And the skies are not cloudy all day.

Where the air is so pure, and the zephyrs so free,
The breezes so balmy and light,
That I would not exchange my home on the range,
For all of the cities so bright.

The Red man was pressed from this part of the west,
He's likely no more to return,
To the banks of the Red River where seldom if ever
Their flickering campfires burn.

How often at night when the heavens are bright,
With the light from the glittering stars,
Have I stood there amazed and asked as I gazed,
If their glory exceeds that of ours.

Oh, I love these wild flowers in this dear land of ours,
The curlew I love to hear cry,
And I love the white rocks and the antelope flocks,
That graze on the mountain slopes high.

Oh give me a land where the bright diamond sand,
Flows leisurely down in the stream;
Where the graceful white swan goes gliding along,
Like a maid in a heavenly dream.

Then I would not exchange my home on the range,
 Where the deer and the antelope play;
 Where seldom is heard a discouraging word,
 And the skies are not cloudy all day.

ACTIVITIES

A. Rhyme Time. This song has a, a, b, c, c, b rhyme scheme. (Words that rhyme are identified with the same letter). Can you find the three sets of rhymes in the last words of each line?

B. Opposites attract. Can you think of words that mean the opposite of these six from the song?

Day –	<u>night</u>
Play –	_____
Give –	_____
Cloudy –	_____
Seldom –	_____
Discouraging –	_____

C. Hidden Words. Can you find the fourteen words from the song that are hidden in the square? Be careful: they may be horizontal, vertical or diagonal.

A	C	R	A	N	G	E	E
L	N	G	D	E	E	R	C
L	I	T	S	R	K	M	O
S	K	I	E	S	O	Q	U
P	S	H	L	L	W	T	R
L	W	O	D	A	O	U	A
A	J	M	O	N	R	P	G
Y	O	E	M	F	D	E	E

All, antelope, are, courage, deer, home, not, on, play, range, skies. Seldom, where, word.

9. Clementine

The song is known all over the world. South Sea islanders once greeted anthropologist Margaret Mead with it! You have probably sung the chorus a hundred times. But have you ever thought about what it means? The verses of the song tell a story even more ridiculous than that of SUSANNA.

The story is set in the days of the California old Rush, when the discovery of gold near Sutter's Fort (now Sacramento) brought thousands of men to California from all over the world. All of them hoped to "strike it rich@ by discovering gold, but most found nothing but hardship and poverty (with eggs selling for more than \$10 a dozen). Some even had to live in caves because they couldn't afford tents.

May be gold miners made up this song to laugh at their troubles; may be it was written by city people to laugh at the miners. The words you see here were first published in 1863, with a different tune. These same words, with the music we know now, were copyrighted in 1884 by Percy Montrose.

No one knows if Mr. Montrose actually composed the song, or if he simply wrote down the words and music to a song from the mining camps. However, we do know that later generations of campers and students have enjoyed adding further verses – although it has been difficult to match the inspired silliness of the original.

cavern = a cave.

canyon = a steep, narrow valley, sometimes with a river running through it.

excavating = digging.

forty-niner = someone who went to California during the Gold Rush of 1849.

dreadful story = "I am dreadfully (very) sorry".

number nine – The average American woman's shoe size is 7, 5 or 8. An American size 9 is equivalent to a European size 40.

herring = kind of fish which is often salted and packed in fat boxes.

topses = tops (**Topses** sounds like baby talk; the extra syllable is necessary for the rhyme with boxes).

sandals = open shoes worn in warm weather.

drove she = poetic inversion of **She drove**. Drive, here, means to force to move; this verb is normally used with large animal, so its here is an example of humorous exaggeration.

ducklings = baby ducks.

splinter = a tiny, thin piece of wood.

foaming brine = swiftly moving salt water, as in the ocean.

ruby = red.

alas = a poetic expression of sorrow and regret.

missed = was lonely for.

little = here, younger.

CLEMENTINE

In a cavern down by a canyon
Excavatin' for a mine,
There lived a miner from North Carolina
And his daughter, chubby Clementine

Now every mornin', just about dawnin'
When the sun began to shine
You know she would rouse up, wake all a 'dem cows up
And walk 'em down to her Daddy's mine

She took the foot bridge, way 'cross the water
Though she weighed two-ninety nine
The old bridge trembled and disassembled
(Oops!) dumped her into the foamy brine

Hey, crackle like thunder,
(ho, ho) you know she went under
(ho, ho) blowin bubbles down the line
Hey, I'm no swimmer but were she slimm'a
I might'a saved that Clementine.

(Hey) broke the record, way under water
I thought that she was doin' fine
I wasn't nervous yeah until the service
That they held for Clementine

Hey you sailor (ho, ho) way out in your whaler
With a harpoon, your trusty line
If she shows now, yeah, there she blows now
It just may be chunky Clementine.

(One more time)
Oh my darlin', oh my darlin', oh my darlin'
Oh my darlin', oh my darlin' sweet Clementine
You may be gone but!
You're not forgotten,
Fare thee well

So long, Clementine
Bye!

ACTIVITIES

A. *Tell the story.* The narrator in this song seems to be telling a very serious story. When you have answered these questions, you will have the basic outline of the story.

1. When did Clementine and her father live?
2. How many other people were there in the family?
3. What did Clementine's father do for living?
4. What did Clementine do every morning at nine o'clock?
5. Were her feet large or small?
6. What kind of accident did Clementine have?
7. Why didn't the narrator save her?
8. How long did the narrator miss Clementine?

B. *Clementine.* How many words can you make by recombining the ten letters in the name CLEMENTINE? T least twenty words are possible, including three with two syllables and one with three syllables. Can you think of ten of them?

C. *Describing a Beautiful Woman.* We learn from the song that Clementine's lips were as red as rubies ("*ruby lips above the water*"). In songs and poetry and love letters women's faces are often compared to precious stones and metals. Can you unscramble these descriptions?

1. Her hair was as yellow as _____. (o d l g – a precious metal).
2. Her teeth were as white as _____. (s l p e r a – found in oysters).
3. Her eyes were as bright as _____. (d m i a n d o s – a precious stone).

10. Red River Valley

Edit

Most Americans think that this song refers to the Red River in Texas. Indeed, two Holly-wood cowboy stars – Gene Autrey in 1936 and Roy Rogers in 1941 – used this song and that location for movies of the same name.

Words similar to those given here, and set to the same tune, were published in 1896 by an Iowa pioneer James J. Kerrigan. His song was about the "bright Mohawk Valley" that he had left behind in New York State. Some people think that RED RIVER VALLEY came from Kerrigan's song; but by the time his song was published, the days of the cowboys were over. For twenty years after the Civil War they had herded cattle from Texas to Kansas. Then railroad tracks replaced the cattle trails.

Recent research suggests that the song actually originated in Western Canada and that it first referred to the Red River which flows into Lake Winnipeg in the province of

Manitoba. If that is true, then the song has moved South, then East, rather than following traditional westward path of English and American folk songs. Whatever its origin, RED RIVER VALLEY has become a traditional American cowboy song.

hasten = be in a hurry.

bid me adieu = “say good bye to me ” *Adieu is French* for “good bye” (as opposed to *au revoir*, which means “until we meet again”).

so true – In standard English this word be so truly.

alas = a poetic exclamation of sorrow or regret.

must my fond hopes all vanish – Normal word order would be “My fond hopes must all vanish”. **Vanish** means “disappear”.

fond = affectionate, romantic,

my life, it = a double subject. In standard English, the *it* would be omitted.

RED RIVER VALLEY

From this valley they say you'll be going
We shall miss your bright eyes and sweet smile
for they say you are taking the sunshine
That has brighten our pathways a while.

come and sit by my side if you love me
Do not hasten to bid me a -dieu
Just remember the red river valley
And the one who has loved you so true.

For a long time, my darling, I've waited
For the sweet words you never would say
Now at last all my fond hopes have vanished
For they say that you're going away

Then come and sit by my side if you love me
Do not hasten to bid me a -dieu
Just remember the red river valley
And the one who has loved you so true.

ACTIVITIES

A “Do not hasten to bid me adieu”. Hello and good-bye are useful words to know in any language. How many languages can you say them in?

B. Have a heart. The girl’s departure will **break the heart** of the people she is leaving behind. The cowboy is **wearing his heart on his sleeve**. He is asking her to have a heart and stay in the Red River Valley. **His heart is in his mouth** as he waits for her answer. Do you think she will **have the heart** to leave town without saying goodbye to him? Can you figure out the meaning of the five idioms with heart?

C. A Love Letter. RED RIVER VALLEY is like a love letter in a song. Here are the first verse and the chorus rewritten in prose, as a love letter. Read it carefully. Then see if you can add a paragraph based on each of the other verses. Maybe you can use some idioms from Activity B. Don’t worry about being too emotional – that’s how love letters should be!

“My Darling,

I’ve just heard a bad news – they told me that you are leaving the Red River Valley. You don’t know how much I’ll miss your bright eyes and sweet smile! Your being here has been like sunshine on the pathway of my life. If you leave, you’ll take the sunshine with you.

You once hinted that you loved me, though you never said so directly. If there is a chance that you do love me, please don’t go away. We need to sit side by side and talk. I don’t want you to forget the Valley. And I don’t want you to forget how truly I love you.

Yours forever

Vex”

II. Modern Songs of Love

1. WHERE DO I BEGIN (LOVE STORY)

Andy Williams

*Music written by Francis Lai and the
words penned by Carl Sigman.*

Where do I begin to tell the story
Of how great a love can be
The sweet love story that is older than the sea
The simple truth about the love she brings to me
Where do I start

With her first hello
She gave a meaning to this empty world of mine
There'd never be another love another time
She came into my life and made the living fine
She fills my heart

She fills my heart
with very special things
With angel songs, with wild imaginings
She fills my soul with so much love
That anywhere I go
I'm never lonely
With her along who could be lonely
I reach for her hand. It's always there

How long does it last
Can love be measured by the hours in a day
I have no answers now but this much I can say
I know I'll need her until the
stars all burn away
And she'll be there

How long does it last
Can love be measured by the hours in a day
I have no answers now but this much I can say
I know I'll need her until the
stars all burn away
And she'll be there

2. LOVE THEME FROM “THE GODFATHER”

Andy Williams

*Music written by Nino Rota and the
words penned by Larry Kusic*

Speak softly, love, and hold me warm against your heart
I feel your words, the tender, trembling moments start
We're in a world, our very own
Sharing a love that only few have ever known.

Wine-colored days warmed by the sun
Deep velvet nights when we are one.
Speak softly, love, so no one hears us but the sky
The vows of love we make will live until we die
My life is yours and all because
You came into my world with love, so softly love.

Wine-colored days warmed by the sun
Deep velvet nights when we are one.
Speak softly, love, so no one hears us but the sky
The vows of love we make will live until we die
My life is yours and all because
You came into my world with love, so softly love

3. THE LAST WALTZ

Engelbert Humperdinck

Writer(s): Mason, Barry / Reed, Les

I wondered should I go or should I stay,
The band had only one more song to play.
And then I saw you out the corner of my eye,
A little girl, alone and so shy.

I had the last waltz with you,
Two lonely people together.
I fell in love with you,
The last waltz should last forever.

But the love we had was going strong,
Through the good and bad we get along.
And then the flame of love died in your eye,
My heart was broke in two when you said goodbye.

I had the last waltz with you,
Two lonely people together.
I fell in love with you,
The last waltz should last forever.

It's all over now, nothing left to say,
Just my tears and the orchestra playing.

Lalalalalalalalala,
Lalalalalalalalala.

I had the last waltz with you,
Two lonely people together.
I fell in love with you,
The last waltz should last forever.

4. I JUST CALLED TO SAY I LOVE YOU

Stevie Wonder

No new year's day to celebrate
No chocolate covered candy hearts to give away
No first of spring, no song to sing
In fact here's just another ordinary day

No April rain, no flowers bloom
No wedding Saturday within the month of June
But what it is, it's something true
Made up of these three words that I must say to you

I just called to say "I love you"
I just called to say how much I care
I just called to say "I love you"
And I mean it from the bottom of my heart

No summer's high, no warm July
No harvest moon to light one tender August night
No autumn breeze, no falling leaves
Not even time for birds to fly to southern skies

No Libra sun, no Halloween
No giving thanks to all the Christmas joy you bring
But what it is though old so new
To fill your heart like no three words could ever do

I just called to say I love you
I just called to say how much I care, I do
I just called to say I love you
And I mean it from the bottom of my heart

5. LIVING NEXT DOOR TO ALICE

Smokie

Sally called when she got the word,
She said: "I suppose you've heard -
About Alice".
Well I rushed to the window,
And I looked outside,
But I could hardly believe my eyes -
As a big limousine rolled up
Into Alice's drive...

Oh, I don't know why she's leaving,
Or where she's gonna go,
I guess she's got her reasons,
But I just don't want to know,
'Cos for twenty-four years
I've been living next door to Alice.

Twenty-four years just waiting for a chance,
To tell her how I'm feeling, maybe get a second glance,
Now I've got to get used to not living next door to Alice...

Grew up together,
Two kids in the park,
Carved our initials,
Deep in the bark,
Me and Alice.
Now she walks through the door,
With her head held high,
Just for a moment, I caught her eye,
As a big limousine pulled slowly
Out of Alice's drive.

Oh, I don't know why she's leaving,
Or where she's gonna go,
I guess she's got her reasons,
But I just don't want to know,

'Cos for twenty-four years
I've been living next door to Alice.

Twenty-four years just waiting for a chance,
To tell her how I'm feeling, maybe get a second glance,
Now I gotta get used to not living next door to Alice...

Sally called back, asked how I felt,
She said: "I know how to help -
Get over Alice".
She said: "Now Alice is gone,
But I'm still here,
You know I've been waiting
For twenty-four years..."
And the big limousine disappeared...

I don't know why she's leaving,
Or where she's gonna go,
I guess she's got her reasons,
But I just don't want to know,
'Cos for twenty-four years
I've been living next door to Alice.

Twenty-four years just waiting for a chance,
To tell her how I feel, and maybe get a second glance,
But I'll never get used to not living next door to Alice...

Now I'll never get used to not living next door to Alice...

6. STUMBLIN' IN

Suzi Quatro

Our love is alive, and so we begin
Foolishly laying our hearts on the table
Stumblin' in
Our love is a flame, burning within
Now and then firelight will catch us
Stumblin' in

Wherever you go, whatever you do
You know these reckless thoughts of mine are following you
I'm falling for you, whatever you do
'Cos baby you've shown me so many things that I never knew
Whatever it takes, baby I'll do it for you

Our love is alive, and so we begin
Foolishly laying our hearts on the table
Stumblin' in
Our love is a flame, burning within
Now and then firelight will catch us
Stumblin' in

You were so young, and I was so free
I may been young, but baby that's not what I wanted to be
Well you were the one, oh why was it me
'Cos baby you've shown me so many things that I've never seen
Whatever you need, baby you've got it from me

Our love is alive, and so we begin
Foolishly laying our hearts on the table
Stumblin' in
Our love is a flame, burning within
Now and then firelight will catch us
Stumblin' in
Stumblin' in
Stumblin' in
Foolishly laying our hearts on the table
Stumblin' in
Aaghstumblin' in
Mm stumblin' in
Now and then firelight will catch us
Stumblin' in
Oh stumblin' in
I'm stumblin' in
Foolishly laying our hearts on the table
Stumblin' in
Whoa stumblin' in
Aaghstumblin' in
I'm stumblin' in
Keep on stumblin' in
Now and then firelight will catch us
Stumblin' in

7. THE POWER OF GOOD-BYE

Madonna

Your heart is not open so I must go
The spell has been broken, I loved you so

Freedom comes when you learn to let go
Creation comes when you learn to say no

You were my lesson I had to learn
I was your fortress you had to burn
Pain is a warning that something's wrong
I pray to God that it won't be long
Do yawanna go higher?

Chorus:

There's nothing left to try
There's no place left to hide
There's no greater power
Than the power of good-bye

Your heart is not open so I must go
The spell has been broken, I loved you so
You were my lesson I had to learn
I was your fortress

Chorus2:

There's nothing left to lose
There's no more heart to bruise
There's no greater power
Than the power of good-bye

Learn to say good-bye
I yearn to say good-bye

[chorus, substituting "no more places" for "no place left"]
[chorus2]

8. FROZEN

Madonna

Verse:

You only see what your eyes want to see
How can life be what you want it to be
You're frozen
When your heart's not open

You're so consumed with how much you get
You waste your time with hate and regret
You're broken
When your heart's not open

Chorus:

Mmmmmm, if I could melt your heart
Mmmmmm, we'd never be apart
Mmmmmm, give yourself to me
Mmmmmm, you hold the key

Now there's no point in placing the blame
And you should know I suffer the same
If I lose you
My heart will be broken

Love is a bird, she needs to fly
Let all the hurt inside of you die
You're frozen
When your heart's not open

[chorus]

[verse]

[chorus, repeat]

If I could melt your heart

9. TOM'S DINER

Suzanne Vega

I am sitting in the morning
At the diner on the corner
I am waiting at the counter
For the man to pour the coffee

And he fills it only halfway
And before I even argue
He is looking out the window
At somebody coming in

"It is always nice to see you"
Says the man behind the counter
To the woman who has come in
She is shaking her umbrella

And I look the other way
As they are kissing their hellos
And I'm pretending not to see them
And instead I pour the milk

I open up the paper
There's a story of an actor
Who had died while he was drinking
It was no one I had heard of

And I'm turning to the horoscope
And looking for the funnies
When I'm feeling someone watching me
And so I raise my head

There's a woman on the outside
Looking inside, does she see me?
No, she does not really see me
'Cause she sees her own reflection

And I'm trying not to notice
That she's hitching up her skirt
And while she's straightening her stockings
Her hair has gotten wet

Oh, this rain it will continue
Through the morning as I'm listening
To the bells of the cathedral
I am thinking of your voice

And of the midnight picnic
Once upon a time
Before the rain began

And I finish up my coffee
And it's time to catch the train

Doo doodoodoodoo doo-doo doo
Doo doodoodoodoo doo-doo doo
Doo doodoodoodoo doo-doo doo
Doo doodoodoodoo doo-doo doo

10. THE LADY IN RED

Chris de Burgh

I've never seen you looking so lovely as you did tonight,
I've never seen you shine so bright,
I've never seen so many men ask you if you wanted to dance,

They're looking for a little romance, given half a chance,
And I have never seen that dress you're wearing,
Or the highlights in your hair that catch your eyes,
I have been blind;

The lady in red is dancing with me, cheek to cheek,
There's nobody here, it's just you and me,
It's where I want to be,
But I hardly know this beauty by my side,
I'll never forget the way you look tonight;

I've never seen you looking so gorgeous as you did tonight,
I've never seen you shine so bright, you were amazing,
I've never seen so many people want to be there by your side,
And when you turned to me and smiled, it took my breath away,
And I have never had such a feeling,
Such a feeling of complete and utter love, as I do tonight;

The lady in red is dancing with me, cheek to cheek,
There's nobody here, it's just you and me,
It's where I want to be,
But I hardly know this beauty by my side,
I'll never forget the way you look tonight;

I never will forget the way you look tonight...
The lady in red, the lady in red,
The lady in red, my lady in red,

I love you...

11. CRIMINAL

Britney Spears

[Verse 1:]

He is a hustler, he's no good at all
He is a loser, he's a bum, bum, bum, bum
He lies, he bluffs, he's unreliable
He is a sucker with a gun, gun, gun, gun
I know you told me I should stay away
I know you said he's just a dog astray
He is a bad boy with a tainted heart
And even I know this ain't smart

[Chorus:]

But mama I'm in love with a criminal
And this type of love isn't rational, it's physical
Mama please don't cry, I will be alright
All reason aside I just can't deny, love the guy

[Verse 2:]

He is a villain by the devil's law
He is a killer just for fun, fun, fun, fun
That man's a snitch and unpredictable
He's got no conscience, he got none, none, none, none
Oh-ooooo I know-ooooo, should've let go, but no
'Cause he is a bad boy with a tainted heart
And even I know this ain't smart

[Chorus:]

But mama I'm in love with a criminal
And this type of love isn't rational, it's physical
Mama please don't cry, I will be alright
All reason aside I just can't deny, love the guy

[Bridge:]

And he's got my name
Tattooed on his arm
His lucky charm
So I guess it's OK
He's with me
And I hear people talk (people talk)
Try to make remarks
Keep us apart
But I don't even hear
I don't care

[Chorus:]

'Cause mama I'm in love with a criminal
And this type of love isn't rational, it's physical
Mama please don't cry, I will be alright
All reason aside I just can't deny, love the guy

(Oh-ooooo I know-ooooo)
Mama I'm in love with a criminal
(Should've let go)
And this type of love isn't rational,
(But no)
It's physical
(Oh-ooooo I know-ooooo)

Mama please don't cry, I will be alright
(Should've let go)
All reason aside
(But no)
I just can't deny, love the guy

12. MY HEART WILL GO ON (LOVE THEME FROM TITANIC)

Céline Dion

music by James Horner, lyrics by Will Jennings

Every night in my dreams
I see you, I feel you
That is how I know you, go on

Far across the distance
And spaces between us
You have come to show you, go on

Near, far, wherever you are
I believe that the heart does go on
Once more you open the door
And you're here in my heart
And my heart will go on and on

Love can touch us one time
And last for a lifetime
And never let go till we're gone

Love was when I loved you
One true time I hold you
In my life we'll always go on

Near, far, wherever you are
I believe that the heart does go on
Once more you open the door
And you're here in my heart
And my heart will go on and on

You're here, there's nothing I fear
And I know that my heart will go on
We'll stay forever this way
You are safe in my heart
And my heart will go on and on

13. PASADENA

Maywood

Come with me to Pasadena
Today at ten we will arrive
I have been in Pasadena
For a great deal of my life

Come with me to Pasadena
If you want to have some fun
Watch the dancing senioritas
In the heat of the sun

When I woke up today
I heard someone say
"Girl, it's raining and
they're expecting snow".

And this morning I knew
What I had to do
Take the next plane
And finally go
Refrain.

We are going to Greece
Take a trip to Paris
To escape from the
Stress and the strain
Saving money each day
There must be a way
To get out
In get out
In this gather again

Refrain.
Come with me to Pasadena...

14. SEALED WITH A KISS

Bobby Vinton

Writers: Gary Geld, Peter Udell

Though we gotta say goodbye for the summer
Baby, I promise you this
I'll send you all my love
Every day in a letter

Sealed with a kiss
Yes, it's gonna be a cold lonely summer
But I'll fill the emptiness
I'll send you all my dreams
Every day in a letter
Sealed with a kiss

I'll see you in the sunlight
I'll hear your voice everywhere
I'll run to tenderly hold you
But baby, you won't be there

I don't wanna say goodbye for the summer
Knowing the love we'll miss
So let us make a pledge
To meet in September
And seal it with a kiss

[Instrumental Interlude]

Yes, it's gonna be a cold lonely summer
But I'll fill the emptiness
I'll send you all my love
Every day in a letter
Sealed with a kiss
Sealed with a kiss
Sealed with a kiss

15. SEVEN TEARS

Goombay Dance Band

Seven tears have flown into the river
Seven tears are running to the sea
If one day they reach some distant water
Then you'll know it's sent with love from me

Here I stand, head in hand
Lonely, like a stranger on the shore
I can't stand this feeling anymore
Day by day, this world's all grey
And if dreams were eagles I would fly
But they ain't and that's the reason why

Seven tears have flown into the river
Seven tears are running to the sea
If one day they reach some distant water

Then you'll know it's sent with love from me

Oh my darling oh my pretty lady
Golden star that leads to paradise
Like a river's running to the ocean
I'll come back to you four thousand miles

Here I stand, head in hand
Lonely, like a stranger on the shore
I can't stand this feeling anymore
Day by day, this world's all grey
And if dreams were eagles I would fly
But they ain't and that's the reason why

Seven tears have flown into the river
Seven tears are running to the sea
If one day they reach some distant waters
Then you'll know it's sent with love from me
Oh my darling oh my pretty lady
Golden star that leads to paradise
Like a river's running to the ocean
I'll come back to you four thousand miles
Seven tears have flown into the river
Seven tears are running to the sea
If one day they reach some distant waters
Then you'll know it's sent with love from me
Oh my darling oh my pretty lady
Golden star that leads to paradise
Like a river's running to the ocean
I'll come back to you four thousand miles

III. Some most Popular Groups

a) BEATLES

The Beatles were an English rock band, started in Liverpool, England in 1960. They were, and still are, one of the most successful and influential bands in the history of modern music. The Beatles used parts of many music genres through their career, including classical, psychedelic rock and pop music.

The members of the band were John Lennon (rhythm guitar, keyboards), Paul McCartney (bass guitar, keyboards), George Harrison (lead guitar, sitar) and Ringo Starr (drums, percussion).

Brian Epstein was their manager. George Martin produced all of their albums and singles except for the album "Let It Be", which was produced by the famous 1960s producer Phil Spector. Almost all of their music was recorded at Abbey Road Studios in London.

Starting in 1957, John Lennon and several of his friends played in a British band called the Quarrymen. Over the next few years, the members of the band changed, and by 1960, the band was called The Beatles. They did not have their first hit until 1962. In November 1962 their song, "Please Please Me", reached the number 1 position on the British charts. This was the first of a record 15 British number 1 singles. They first came to the United States in 1964. They were met at the airport by thousands of screaming American teenagers. The Beatles were so popular that they were attacked by screaming fans everywhere they went around the world. The effect they had on their fans was known as 'Beatlemania'. The Beatles made their first live American television appearance on The Ed Sullivan Show on 9 February 1964. About 74 million viewers — about half of the American population — watched the group perform on the show. Beatles songs soon filled the top 5 places on the American top 40 chart - a record that has never been matched.

After the Beatles became so popular in the United States, other British bands, such as The Rolling Stones, The Animals, The Kinks and Gerry and the Pacemakers had songs become hits there as well. So many British bands became popular after the Beatles' success that this time became known in America as the "British Invasion".

Towards the mid 1960s, The Beatles became bolder with their style of music. This largely started in 1965, with the release of the album "Rubber Soul", and hit a peak in 1967 with the release of "Sgt. Pepper's Lonely Hearts Club Band", which was named as the greatest album of all time by Rolling Stone Magazine.^[1] They were also named the most influential artists of all time by Rolling Stone magazine, because their music, clothing style, and attitudes shaped much of what was popular among young people in the 1960s.

The Beatles became so popular that no regular concert venue was big enough for their concerts. This led to them playing the first ever stadium rock concert at Shea

Stadium in America, to around 50,000 people. The Beatles stopped touring and playing live music in 1966 because they were sick of audiences screaming so loudly that their music could not be heard. They were also tired of the pressures of touring. Among other things, they were so popular that thousands of people would gather outside the hotels they stayed in day and night meaning that they could never leave their rooms unless they were playing a concert.

The Beatles broke up in 1970 because of the pressures of fame and each member becoming more independent both in their personal lives and musically. In 1973 the two-disc sets "1962-1966" (the "Red Album") and "1967-1970" (the "Blue Album") were released. These were both re-released on CD in 1993.

Lyrics to Beatles

1. HEY JUDE

Hey Jude, don't make it bad
Take a sad song and make it better
Remember to let her into your heart
Then you can start to make it better

Hey Jude, don't be afraid
You were made to go out and get her
The minute you let her under your skin
Then you begin to make it better

And anytime you feel the pain, hey Jude, refrain
Don't carry the world upon your shoulders
For well you know that it's a fool who plays it cool
By making his world a little colder
Nah nah nah nah nah nah nah nah nah

Hey Jude, don't let me down
You have found her, now go and get her
Remember to let her into your heart
Then you can start to make it better

So let it out and let it in, hey Jude, begin
You're waiting for someone to perform with
And don't you know that it's just you, hey Jude, you'll do
The movement you need is on your shoulder
Nah nah nah nah nah nah nah nah yeah

Hey Jude, don't make it bad
Take a sad song and make it better
Remember to let her under your skin

Then you'll begin to make it
Better better better better better better, oh

Nah nah nah nah nah nah, nah nah nah, hey Jude
Nah nah nah nah nah nah, nah nah nah, hey Jude
Nah nah nah nah nah nah, nah nah nah, hey Jude
Nah nah nah nah nah nah, nah nah nah, hey Jude
Nah nah nah nah nah nah, nah nah nah, hey Jude
Nah nah nah nah nah nah, nah nah nah, hey Jude
Nah nah nah nah nah nah, nah nah nah, hey Jude
Nah nah nah nah nah nah, nah nah nah, hey Jude
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Nah nah nah nah nah nah, nah nah nah, hey Jude
Nah nah nah nah nah nah, nah nah nah, hey Jude
Nah nah nah nah nah nah, nah nah nah, hey Jude
Nah nah nah nah nah nah, nah nah nah, hey Jude

2. LET IT BE

Lennon McCartney

When I find myself in times of trouble
Mother Mary comes to me
Speaking words of wisdom, let it be
And in my hour of darkness
She is standing right in front of me
Speaking words of wisdom, let it be
Let it be, let it be
Let it be, let it be
Whisper words of wisdom, let it be

And when the broken hearted people
Living in the world agree
There will be an answer, let it be
For though they may be parted
There is still a chance that they will see
There will be an answer, let it be
Let it be, let it be
Let it be, let it be
Yeah there will be an answer, let it be
Let it be, let it be
Let it be, let it be
Whisper words of wisdom, let it be

Let it be, let it be
Ah let it be, yeah let it be
Whisper words of wisdom, let it be
And when the night is cloudy
There is still a light that shines on me
Shine on until tomorrow, let it be
I wake up to the sound of music,
Mother Mary comes to me
Speaking words of wisdom, let it be
Yeah let it be, let it be
Let it be, yeah let it be
Oh there will be an answer, let it be
Let it be, let it be
Oh there will be an answer, let it be
Let it be, let it be
Ah let it be, yeah let it be
Whisper words of wisdom, let it be

3. LOVE ME DO

Lennon McCartney

Love, love me do
You know I love you
I'll always be true
So please, love me do
Whoa, love me do

Love, love me do
You know I love you
I'll always be true
So please, love me do
Whoa, love me do

Someone to love
Somebody new
Someone to love
Someone like you

Love, love me do
You know I love you
I'll always be true
So please, love me do
Whoa, love me do

Love, love me do

I'll always be true
So please, love me do
Whoa, love me do
Yeah, love me do
Whoa, oh, love me do

4. YELLOW SUBMARINE

In the town where I was born
Lived a man who sailed to sea
And he told us of his life
In the land of submarines

So we sailed up to the sun
Till we found the sea of green
And we lived beneath the waves
In our yellow submarine

We all live in a yellow submarine
Yellow submarine, yellow submarine
We all live in a yellow submarine
Yellow submarine, yellow submarine

And our friends are all aboard
Many more of them live next door
And the band begins to play

We all live in a yellow submarine
Yellow submarine, yellow submarine
We all live in a yellow submarine
Yellow submarine, yellow submarine

As we live a life of ease
Everyone of us has all we need
Sky of blue and sea of green
In our yellow submarine

We all live in a yellow submarine
Yellow submarine, yellow submarine
We all live in a yellow submarine
Yellow submarine, yellow submarine

We all live in a yellow submarine
Yellow submarine, yellow submarine
We all live in a yellow submarine

Yellow submarine, yellow submarine

5. MICHELLE

Lennon McCartney

Michelle, ma belle
These are words that go together well
My Michelle

Michelle, ma belle
Sont les mots qui vont tres bien ensemble
Tres bien ensemble

I love you, I love you, I love you
That's all I want to say
Until I find a way
I will say the only words I know that
You'll understand

Michelle, ma belle
Sont les mots qui vont tres bien ensemble
Tres bien ensemble

I need to, I need to, I need to
I need to make you see
Oh, what you mean to me
Until I do I'm hoping you will
Know what I mean

I love you

I want you, I want you, I want you
I think you know by now
I'll get to you somehow
Until I do I'm telling you so
You'll understand

Michelle, ma belle
Sont les mots qui vont tres bien ensemble
Tres bien ensemble

I will say the only words I know
That you'll understand, my Michelle

6. DRIVE MY CAR

Asked a girl what she wanted to be
She said baby, can't you see
I wanna be famous, a star on the screen
But you can do something in between

Baby you can drive my car
Yes I'm gonna be a star
Baby you can drive my car
And maybe I'll love you

I told that girl that my prospects were good
she said baby, it's understood
Working for peanuts is all very fine
But I can show you a better time

Baby you can drive my car
Yes I'm gonna be a star
Baby you can drive my car
And maybe I'll love you

Beep beep'm beep beep yeah

Baby you can drive my car
Yes I'm gonna be a star
Baby you can drive my car
And maybe I'll love you

I told that girl I can start right away
When she said listen babe I got something to say
I got no car and it's breaking my heart
But I've found a driver and that's a start

Baby you can drive my car
Yes I'm gonna be a star
Baby you can drive my car
And maybe I'll love you
Beep beep'm beep beep yeah
Beep beep'm beep beep yeah
Beep beep'm beep beep yeah
Beep beep'm beep beep yeah
Beep beep'm beep beep yeah

7. YESTERDAY

Yesterday, all my troubles seemed so faraway.
Now it looks as though they're here to stay.
Oh, I believe in yesterday.

Suddenly, I'm not half the man I used to be,
There's a shadow hanging over me,
Oh, yesterday came suddenly.

Why she had to go
I don't know she wouldn't say.
I said something wrong,
Now I long for yesterday.

Yesterday, love was such an easy game to play.
Now I need a place to hide away.
Oh, I believe in yesterday.

Why she had to go
I don't know she wouldn't say.
I said something wrong,
Now I long for yesterday.

Yesterday, love was such an easy game to play.
Now I need a place to hide away.
Oh, I believe in yesterday.
Mm mm mm mm mm mm mm.

8. A HARD DAY'S NIGHT

it's been a hard day's night, and I been working like a dog
it's been a hard day's night, I should be sleeping like a log
but when I get home to you I'll find the things that you do
will make me feel alright

you know I work all day to get you money to buy you things
and it's worth it just to hear you say you're going to give me everything
so why on earth should I moan, 'cause when I get you alone
you know I feel ok

when I'm home everything seems to be right
when I'm home feeling you holding me tight, tight (Ummm)

so why on earth should I moan, 'cause when I get you alone
you know I feel ok
you know I feel alright
you know I feel alright

9. OB-LA-DI, OB-LA-DA

Lennon McCartney

Desmond has a barrow in the market place
Molly is the singer in a band
Desmond says to Molly girl I like your face
And Molly says this as she takes him by the hand

Ob-la-di ob-la-da life goes on bra
La-la how the life goes on
Ob-la-di ob-la-da life goes on bra
La-la how the life goes on

Desmond takes a trolley to the jewellers stores
Buys a twenty carat golden ring (Golden ring?)
Takes it back to Molly waiting at the door
And as he gives it to her she begins to sing (Sing)

Ob-la-di ob-la-da life goes on bra
La-la how the life goes on
Ob-la-di ob-la-da life goes on bra
La-la how the life goes on, yeah (No)

In a couple of years they have built
A home sweet home
With a couple of kids running in the yard
Of Desmond and Molly Jones
(Ah ha ha ha ha ha)

Happy ever after in the market place
Desmond lets the children lend a hand (Arm! Leg!)
Molly stays at home and does her pretty face
And in the evening she still sings it with the band

Yes, ob-la-di ob-la-da life goes on bra
La-la how the life goes on (Ha ha ha)
Hey, ob-la-di ob-la-da life goes on bra
La-la how the life goes on

In a couple of years they have built

A home sweet home
With a couple of kids running in the yard
Of Desmond and Molly Jones
(Ha ha ha ha ha ha ha ha ha ha)

Yeah, happy ever after in the market place
Molly lets the children lend a hand (Foot!)
Desmond stays at home and does his pretty face
And in the evening she's a singer with the band

Yeah, ob-la-di ob-la-da life goes on bra
La-la how the life goes on
Yeah, ob-la-di ob-la-da life goes on bra
And if you want some fun
Take ob-la-di ob-la-da

(Thank you, uh, ha ha ha!)

10. GIRL

Lennon McCartney

Is there anybody going to listen to my story
All about the girl who came to stay?
She's the kind of girl you want so much
It makes you sorry
Still, you don't regret a single day
Ah girl
Girl

When I think of all the times I've tried so hard to leave her
She will turn to me and start to cry
And she promises the earth to me
And I believe her
After all this times I don't know why
Ah, girl
Girl

She's the kind of girl who puts you down
When friends are there, you feel a fool
When you say she's looking good
She acts as if it's understood
She's cool, cool, cool, cool
Girl
Girl

Was she told when she was young the fame
Would lead to pleasure?
Did she understand it when they said
That a man must break his back to earn
His day of leisure?
Ah gir
Girl
Girl

Ah girl
Girl
Girl

11. AND I LOVE HER

I give her all my love
that's all I do
and if you saw my love
you'd love her too
I love her

She gives me ev'rything
and tenderly
the kiss my lover brings
She brings to me
and I love her

A love like ours
could never die
as long as I
have you near me

Bright are the stars that shine
dark is the sky
I know this love of mine
will never die
and I love her

Bright are the stars that shine
dark is the sky
I know this love of mine
will never die
and I love her

12. ALL THE LONELY PEOPLE

Ah, look at all the lonely people.
Ah, look at all the lonely people.

Eleanor Rigby
Picks up the rice in the church where a wedding has been;
Lives in a dream.
Waits at the window,
Wearing a face that she keeps in a jar by the door.
Who is it for?
All the lonely people, where do they all come from?
All the lonely people, where do they all belong?

Father McKenzie
Writing the words of a sermon that no one will hear;
No one comes near.
Look at him working,
Darning his socks in the night when there's nobody there.
What does he care?
All the lonely people, where do they all come from?
All the lonely people, where do they all belong?

I look at all the lonely people.
I look at all the lonely people.

Eleanor Rigby
Died in the church and was buried alone with her name.
Nobody came.
Father McKenzie
Wiping the dirt from his hands as he walks from her grave.
No one was saved.
All the lonely people, where do they all come from?
All the lonely people, where do they all belong?

b) ABBA

ABBA was a pop music group formed in Sweden in November 1970. The band consisted of Anni-Frid Lyngstad (Frida), Bjorn Ulvaeus, Benny Andersson and Agnetha Faltskog. Anni-Frid and Benny were a married couple, as were Bjorn and Agnetha (both couples later divorced). The group topped the charts worldwide from 1972 to 1982.

The name "ABBA" is an acronym formed from the first letters of each of the group members' given names (Agnetha, Bjorn, Benny, Anni-Frid), and the group took

this name officially in late 1973. The group's name is officially trademarked with the first "B" reversed, so that the left and right halves of the name are mirror-images of one another.

ABBA gained international popularity employing catchy song hooks, simple lyrics, sound effects (reverb, phasing) and a Wall of Sound achieved by overdubbing the female singers' voices in multiple harmonies. As their popularity grew, they were sought after to tour Europe, Australia, and North America, drawing crowds of ardent fans, notably in Australia. Touring became a contentious issue, being particularly unpopular with Faltskog, but they continued to release studio albums to great commercial success. At the height of their popularity, however, both relationships began suffering strain that led ultimately to the collapse of first the Ulvaeus-Faltskog marriage (in 1979) and then of the Andersson-Lyngstad marriage in 1981. In the late-70's/ early 80's these relationship changes began manifesting in the group's music, as they produced more thoughtful, introspective lyrics with different compositions.

ABBA remains a fixture of radio playlists and is one of the world's best-selling bands, having sold nearly 370 million records worldwide, making them the second best-selling band in history and the second best-selling pop artists in history. They still sell two to four million records a year. ABBA was also the first pop group from mainland Europe to enjoy consistent success in the charts of English-speaking countries, including the United Kingdom, the United States, Canada, Ireland, South Africa, Rhodesia, Australia and New Zealand. Their enormous popularity subsequently opened the doors for other Continental European acts.

The music of ABBA has been re-arranged into the successful musical *Mamma Mia!* that has toured worldwide and had a movie version released in July 2008 (one of the highest grossing films in the UK). All four of the former members of ABBA were present at the Stockholm premieres of both the musical (2005) and the film (2008). The film premiere took place at the Benny Andersson-owned Rival Theatre at Mariatorget, Stockholm on 4 July 2008. A new museum devoted entirely to the pop supergroup was scheduled to open in Stockholm in 2009, but the project was postponed as of September 2008.

Lyrics to Abba

1. DANCING QUEEN

Songwriters: Ulvaeus, Bjoern K / Andersson, Benny / Anderson, Stig

You can dance, you can jive, having the time of your life
See that girl, watch that scene, diggin' the dancing queen

Friday night and the lights are low
Looking out for the place to go
Where they play the right music, getting in the swing
You come in to look for a king
Anybody could be that guy
Night is young and the music's high

With a bit of rock music, everything is fine
You're in the mood for a dance
And when you get the chance...

You are the dancing queen, young and sweet, only seventeen
Dancing queen, feel the beat from the tambourine
You can dance, you can jive, having the time of your life
See that girl, watch that scene, diggin' the dancing queen

You're a teaser, you turn 'em on
Leave them burning and then you're gone
Looking out for another, anyone will do
You're in the mood for a dance
And when you get the chance...

You are the dancing queen, young and sweet, only seventeen
Dancing queen, feel the beat from the tambourine
You can dance, you can jive, having the time of your life
See that girl, watch that scene, diggin' the dancing queen

2. CHIQUITITA

Songwriters: Andersson, Benny / Ulvaeus, Bjoern K. / Kotliar, Marcelo

Chiquitita, tell me what's wrong
You're enchained by your own sorrow
In your eyes there is no hope for tomorrow
How I hate to see you like this
There is no way you can deny it
I can see that you're oh so sad, so quiet

Chiquitita, tell me the truth
I'm a shoulder you can cry on
Your best friend, I'm the one you must rely on
You were always sure of yourself
Now I see you've broken a feather
I hope we can patch it up together

Chiquitita, you and I know
How the heartaches come and they go and the scars they're leaving
You'll be dancing once again and the pain will end
You will have no time for grieving
Chiquitita, you and I cry
But the sun is still in the sky and shining above you
Let me hear you sing once more like you did before
Sing a new song, chiquitita

Try once more like you did before
Sing a new song, chiquitita

So the walls came tumbling down
And your love's a blown out candle
All is gone and it seems too hard to handle
Chiquitita, tell me the truth
There is no way you can deny it
I see that you're oh so sad, so quiet

Chiquitita, you and I know
How the heartaches come and they go and the scars they're leaving
You'll be dancing once again and the pain will end
You will have no time for grieving
Chiquitita, you and I cry
But the sun is still in the sky and shining above you
Let me hear you sing once more like you did before
Sing a new song, chiquitita
Try once more like you did before
Sing a new song, chiquitita
Try once more like you did before
Sing a new song, chiquitita

3. HAPPY NEW YEAR

Songwriters: Larson, Jonathan D.

No more champagne
And the fireworks are through
Here we are, me and you
Feeling lost and feeling blue
It's the end of the party
And the morning seems so grey
So unlike yesterday
Now's the time for us to say...

Happy new year
Happy new year
May we all have a vision now and then
Of a world where every neighbour is a friend
Happy new year
Happy new year
May we all have our hopes, our will to try
If we don't we might as well lay down and die
You and I

Sometimes I see
How the brave new world arrives
And I see how it thrives
In the ashes of our lives
Oh yes, man is a fool
And he thinks he'll be okay
Dragging on, feet of clay
Never knowing he's astray
Keeps on going anyway...

Happy new year
Happy new year
May we all have a vision now and then
Of a world where every neighbour is a friend
Happy new year
Happy new year
May we all have our hopes, our will to try
If we don't we might as well lay down and die
You and I

Seems to me now
That the dreams we had before
Are all dead, nothing more
Than confetti on the floor
It's the end of a decade
In another ten years time
Who can say what we'll find
What lies waiting down the line
In the end of eighty-nine...

Happy new year
Happy new year
May we all have a vision now and then
Of a world where every neighbour is a friend
Happy new year
Happy new year
May we all have our hopes, our will to try
If we don't we might as well lay down and die
You and I

4. FERNANDO

Songwriter(s): Bjoern K. Ulvaeus, Stig Anderson, Benny GoranBrorAndersson

Can you hear the drums Fernando?
I remember long ago another starry night like this
In the firelight Fernando
You were humming to yourself and softly strumming your guitar
I could hear the distant drums
And sounds of bugle calls were coming from afar

They were closer now Fernando
Every hour every minute seemed to last eternally
I was so afraid Fernando
We were young and full of life and none of us prepared to die
And I'm not ashamed to say
The roar of guns and cannons almost made me cry

There was something in the air that night, the stars were bright, Fernando
They were shining there for you and me for liberty, Fernando
Though we never thought that we could lose, there's no regret
If I had to do the same again, I would my friend, Fernando
If I had to do the same again, I would my friend, Fernando

Now we're old and gray Fernando
Since many years I haven't seen a rifle in your hand
Can you hear the drums Fernando?
Do you still recall the faithful night we crossed the Rio Grande?
I can see it in your eyes
How proud you were to fight for freedom in this land

There was something in the air that night, the stars were bright, Fernando
They were shining there for you and me for liberty, Fernando
Though we never thought that we could lose, there's no regret
If I had to do the same again, I would my friend, Fernando

There was something in the air that night, the stars were bright, Fernando
They were shining there for you and me for liberty, Fernando
Though we never thought that we could lose, there's no regret
If I had to do the same again, I would my friend, Fernando
Yes if I had to do the same again, I would my friend, Fernando
If I had to do the same again, I would my friend, Fernando

5. MONEY, MONEY, MONEY

Songwriter(s): Bjoern K. Ulvaeus, Benny Goran Bror Andersson

I work all night, I work all day
To pay the bills I have to pay
Ain't it sad?
And still there never seems to be
A single penny left for me
That's too bad
In my dreams I have a plan
If I got me a wealthy man
I wouldn't have to work at all
I'd fool around and have a ball

Money, money, money
Must be funny
In the rich man's world
Money, money, money
Always sunny
In the rich man's world
All the things I could do
If I had a little money
It's a rich man's world
It's a rich man's world

A man like that is hard to find
But I can't get him off my mind
Ain't it sad?
And if he happens to be free
I bet he wouldn't fancy me

That's too bad
So I must leave, I'll have to go
To Las Vegas or Monaco
And win a fortune in a game
My life will never be the same

Money, money, money
Must be funny
In the rich man's world
Money, money, money
Always sunny
In the rich man's world
All the things I could do
If I had a little money
It's a rich man's world

Money, money, money
Must be funny
In the rich man's world
Money, money, money
Always sunny
In the rich man's world
All the things I could do
If I had a little money
It's a rich man's world
It's a rich man's world

6. S. O. S.

Songwriters: Andersson, Benny / Anderson, Stig / Ulvaeus, Bjoern K. / Nebot, Nicolas

Where are those happy days, they seem so hard to find
I try to reach for you but you have closed your mind
What ever happened to our love? I wish I understood
It used to feel so nice, it used to be so good
So when you're near me, darling can't you hear me S.O.S.
The love you gave me, nothing else can save me S.O.S.
When you're gone, how can I even try to go on?

When you're gone, well I try, how can I carry on?

You seem so far away but you are standing nearer
You make me feel alive but something died I fear
I really tried to make it out I wish I understood
What happened to our love, it used to be so good
So when you're near me, darling can't you hear me S.O.S.
The love you gave me, nothing else can save me S.O.S.
When you're gone, how can I even try to go on?
When you're gone, ooh I try, how can I carry on?

So when you're near me, darling can't you hear me S.O.S.
The love you gave me, nothing else can save me S.O.S.
When you're gone, how can I even try to go on?
When you're gone, ooh I try, how can I carry on?
When you're gone, how can I even try to go on?
When you're gone, ooh I try, how can I carry on?

7. TAKE A CHANCE ON ME

Songwriters: Ulvaeus, Bjoern K / Andersson, Benny

If you change your mind, I'm the first in line
Honey I'm still free
Take a chance on me
If you need me, let me know, gonna be around
If you've got no place to go, if you're feeling down
If you're all alone when the pretty birds have flown
Honey I'm still free
Take a chance on me
Gonna do my very best and it ain't no lie
If you put me to the test, if you let me try

Take a chance on me
(that's all I ask of you honey)
Take a chance on me

We can go dancing, we can go walking, as long as we're together
Listen to some music, maybe just talking, get to know you better
'cos you know I've got
So much that I wanna do, when I dream I'm alone with you
It's magic
You want me to leave it there, afraid of a love affair
But I think you know
That I can't let go

If you change your mind, I'm the first in line
Honey I'm still free
Take a chance on me
If you need me, let me know, gonna be around
If you've got no place to go, if you're feeling down
If you're all alone when the pretty birds have flown
Honey I'm still free
Take a chance on me
Gonna do my very best and it ain't no lie
If you put me to the test, if you let me try

Take a chance on me
(come on, give me a break will you?)
Take a chance on me

Oh you can take your time baby, I'm in no hurry, know I'm gonna get you
You don't wanna hurt me, baby don't worry, I ain't gonna let you
Let me tell you now
My love is strong enough to last when things are rough
It's magic
You say that I waste my time but I can't get you off my mind
No I can't let go
'cos I love you so

If you change your mind, I'm the first in line
Honey I'm still free
Take a chance on me
If you need me, let me know, gonna be around
If you've got no place to go, if you're feeling down
If you're all alone when the pretty birds have flown
Honey I'm still free
Take a chance on me
Gonna do my very best, baby can't you see
Gotta put me to the test, take a chance on me
(take a chance, take a chance, take a chance on me)

Ba bababa baa, babababa baa
Honey I'm still free
Take a chance on me
Gonna do my very best, baby can't you see
Gotta put me to the test, take a chance on me
(take a chance, take a chance, take a chance on me)

Ba bababa baa, babababa baa ba-ba
Honey I'm still free

Take a chance on me

8. THANK YOU FOR THE MUSIC

Songwriters: Ulvaeus, Bjoern K / Andersson, Benny

I'm nothing special, in fact I'm a bit of a bore
If I tell a joke, you've probably heard it before
But I have a talent, a wonderful thing
'cause everyone listens when I start to sing
I'm so grateful and proud
All I want is to sing it out loud

So I say
Thank you for the music, the songs I'm singing
Thanks for all the joy they're bringing
Who can live without it, I ask in all honesty
What would life be?
Without a song or a dance what are we?
So I say thank you for the music
For giving it to me

Mother says I was a dancer before I could walk
She says I began to sing long before I could talk
And I've often wondered, how did it all start?
Who found out that nothing can capture a heart
Like a melody can?
Well, whoever it was, I'm a fan

So I say
Thank you for the music, the songs I'm singing
Thanks for all the joy they're bringing
Who can live without it, I ask in all honesty
What would life be?
Without a song or a dance what are we?
So I say thank you for the music
For giving it to me

I've been so lucky, I am the girl with golden hair
I wanna sing it out to everybody
What a joy, what a life, what a chance!

So I say
Thank you for the music, the songs I'm singing
Thanks for all the joy they're bringing
Who can live without it, I ask in all honesty

What would life be?
Without a song or a dance what are we?
So I say thank you for the music
For giving it to me

9. I HAVE A DREAM

Songwriters: Ulvaeus, Bjoern K. / Andersson, Benny

I have a dream, a song to sing
To help me cope with anything
If you see the wonder of a fairy tale
You can take the future even if you fail
I believe in angels
Something good in everything I see
I believe in angels
When I know the time is right for me
I'll cross the stream - I have a dream

I have a dream, a fantasy
To help me through reality
And my destination makes it worth the while
Pushing through the darkness still another mile
I believe in angels
Something good in everything I see
I believe in angels
When I know the time is right for me
I'll cross the stream - I have a dream
I'll cross the stream - I have a dream

I have a dream, a song to sing
To help me cope with anything
If you see the wonder of a fairy tale
You can take the future even if you fail
I believe in angels
Something good in everything I see
I believe in angels
When I know the time is right for me
I'll cross the stream - I have a dream
I'll cross the stream - I have a dream

10. MAMMA MIA

Songwriters: Anderson, Stig / Andersson, Benny / Ulvaeus, Bjoern K. / Podivknsks, Jakub

I've been cheated by you since I don't know when

So I made up my mind, it must come to an end
Look at me now, will I ever learn?
I don't know how but I suddenly lose control
There's a fire within my soul
Just one look and I can hear a bell ring
One more look and I forget everything, o-o-o-oh

Mamma mia, here I go again
My my, how can I resist you?
Mamma mia, does it show again?
My my, just how much I've missed you
Yes, I've been brokenhearted
Blue since the day we parted
Why, why did I ever let you go?
Mamma mia, now I really know,
My my, I could never let you go.

I've been angry and sad about the things that you do
I can't count all the times that I've told you we're through
And when you go, when you slam the door
I think you know that you won't be away too long
You know that I'm not that strong.
Just one look and I can hear a bell ring
One more look and I forget everything, o-o-o-oh

Mamma mia, here I go again
My my, how can I resist you?
Mamma mia, does it show again?
My my, just how much I've missed you
Yes, I've been brokenhearted
Blue since the day we parted
Why, why did I ever let you go?
Mamma mia, even if I say
Bye bye, leave me now or never
Mamma mia, it's a game we play
Bye bye doesn't mean forever

Mamma mia, here I go again
My my, how can I resist you?
Mamma mia, does it show again?
My my, just how much I've missed you
Yes, I've been brokenhearted
Blue since the day we parted
Why, why did I ever let you go
Mamma mia, now I really know

My my, I could never let you go

11. EAGLE

Songwriter(s): Bjoern K. Ulvaeus, Benny GoranBrorAndersson

They came flying from far away,
now I'm under their spell
I love hearing the stories that they tell
They've seen places beyond my land
and they've found new horizons
They speak strangely but I understand
And I dream I'm an eagle
And I dream I can spread my wings

Flying high, high, I'm a bird in the sky
I'm an eagle that rides on the breeze
High, high, what a feeling to fly
Over mountains and forests and seas
And to go anywhere that I please

As all good friends we talk all night,
and we fly wing to wing
I have questions and they know everything
There's no limit to what I feel,
we climb higher and higher
Am I dreaming or is it all real?
Is it true I'm an eagle?
Is it true I can spread my wings?

Flying high, high, I'm a bird in the sky (I'm an eagle)
I'm an eagle that rides on the breeze
High, high, what a feeling to fly (what a feeling)
Over mountains and forests and seas
And to go anywhere that I please

12. ONE MAN, ONE WOMAN

Songwriter(s): Bjoern K. Ulvaeus, Benny GoranBrorAndersson

No smiles, not a single word at the breakfast table
Though I would have liked to begin
So much that I wanna say, but I feel unable
You leave and you slam the door
Like you've done many times before
And I cry and I feel so helpless

One man, one woman
Two friends and two true lovers
Somehow we'll help each other through the hard times
One man, one woman
One life to live together
One chance to take that never comes back again
You and me to the end

Outside I can see the sun through the open window
Inside everything feels so cold
What's wrong, what is happening, where did all our love go?
Sometimes when I just can't cope
I cling to a desperate hope
And I cry and I feel like dying

One man, one woman
Two friends and two true lovers
Somehow we'll help each other through the hard times
[From: <http://www.elyrics.net>]
One man, one woman
One life to live together
One chance to take that never comes back again
You and me to the end

Daydreams of a better life, but I have to wake up
The sound of the key in the door
You smile and I realize that we need a shake-up
Our love is a precious thing
Worth the pain and the suffering
And it's never too late for changing

One man, one woman
Two friends and two true lovers
Somehow we'll help each other through the hard times
One man, one woman
One life to live together
One chance to take that never comes back again
You and me to the end
You and me to the end

I see the path from this dark place
I see the future
I see the path, I can see the path
I see the future
(fade)

c) *SCORPIONS*

Rudolf Schenker, the band's rhythm guitarist launched the band in 1965. At first, the band had beat influences and Schenker himself did the vocals. Things began to come together in 1970 when Schenker's younger brother Michael and vocalist Klaus Meine joined the band. In 1972 the group recorded and released their debut album *Lonesome Crow*, with Lothar Heimberg on bass and Wolfgang Dziony on drums. During the *Lonesome Crow* tour, Scorpions opened for upcoming British band UFO. Near the end of the tour, guitarist Michael Schenker accepted an offer of lead guitar for UFO. Uli Roth, a friend of the Schenker brothers, was then called in to finish off the tour.

After their extensive world tours, the band finally returned to the studio to record *Savage Amusement*. Released in 1988, four years after their previous studio album, *Savage Amusement* represented a more polished and mature sound similar to the style Def Leppard had found success with. The album sold well but was considered somewhat of a critical disappointment. However, British heavy rock magazine *Kerrang!* did award the album five K's out of five.

On the *Savage Amusement* tour in 1988, Scorpions became only the second Western group (not American) to play in the Soviet Union. Uriah Heep had performed in December, 1987 in Leningrad. The following year the band returned to perform at the Moscow Music Peace Festival. As a result, Scorpions developed an extended Russian fan base and still return to perform.

Wishing to distance themselves from the *Savage Amusement* style, the band separated from their long-time producer and "Sixth Scorpion", Dieter Dierks, replacing him with Keith Olsen when they returned to the studio in 1990. *Crazy World* was released that same year and displayed a less polished sound. The album was propelled in large part by the massive success of the ballad "Wind of Change". The song muses on the socio-political changes that were occurring in Eastern Europe and in other parts of the world at the end of the Cold War. On July 21, 1990 they joined many other guests for Roger Waters' massive performance of *The Wall* in Berlin. Scorpions performed both versions of "In the Flesh" from *The Wall*. After the *Crazy World* tour Francis Buchholz, the band's long-serving bassist, left the group.

James Michael and Desmond Child working on a concept album titled *Humanity: Hour I*, which was released in late May 2007, and was followed by the "Humanity World Tour".

In 2007, the band collaborated with two of their signature tracks in the video game series, "Guitar Hero." "No One Like You" was featured on the "Rocks the '80s" version of the game while "Rock You Like A Hurricane" was released on "Guitar Hero 3: Legends of Rock."

On May 14, 2007, Scorpions released *Humanity – Hour I* in Europe. *Humanity – Hour I* became available in the U.S. on August 28 on New Door Records, entering the Billboard charts at number No. 63.

In a September 2007 podcast interview, Meine said the album was not so much a "concept album", but rather a collection of songs with a common theme. "We didn't

want to make another record with songs about boys chasing girls. I mean, come on, give me a break," Meine said.

On 6 April 2010, Scorpions were enshrined in Hollywood's Rock Walk in a handprint ceremony, with the band members placing their hands in a long slab of wet cement next to other musical artists.

Frontman Klaus Meine was asked in a July 2011 interview about the future of Scorpions and whether the band was going to make another album. He replied, "Our newest project comes out in the next few months. It gives you a chance to experience the Scorpions in 3D. You can actually feel the smoke string out of the guitar like it is a live show. It is an incredible experience. The DVD features our concerts in 3D in Germany. We are just about to do the mix and it should be in the Middle East and Saudi Arabia hopefully soon. Indeed, the strong 3D technology makes us feel like pioneers after all these years (he says, laughing). We have an album coming out later this year featuring classics. You know our love for them. The '60s was the era for our inspiration. Our movie/documentary also is soon to be released. We have cameras with us on tours, so this documentary is being made during our tours. It also gives you a picture of the Scorpions career and journey."

Despite ongoing rumours of a break up or retirement, guitarist Matthias Jabs told AZ Central on June 12, 2012 that Scorpions would not be splitting up. A month later, Jabs told Billboard magazine that the band has been working on an album that will contain unreleased songs they recorded for the albums Blackout, Love at First Sting, Savage Amusement and Crazy World and plan to release it in 2014.

Lyrics to Scorpions

1. HOLIDAY

Let me take you far away
You'd like a holiday
Let me take you far away
You'd like a holiday

Exchange the cold days for the sun
A good time and fun
Let me take you far away
You'd like a holiday

Let me take you far away
You'd like a holiday
Let me take you far away
You'd like a holiday

Exchange your troubles for some love
Wherever you are
Let me take you far away

You'd like a holiday

Longing for the sun you will come
To the island without name
Longing for the sun be welcome
On the island many miles away from home
Be welcome on the island without name
Longing for the sun you will come
To the island many miles away from home

2. STILL LOVING YOU

Time, it needs time
To win back your love again
I will be there, I will be there
Love, only love
Can bring back your love someday
I will be there, I will be there

I'll fight, babe, I'll fight
To win back your love again
I will be there, I will be there
Love, only love
Can break down the wall someday
I will be there, I will be there

If we'd go again
All the way from the start
I would try to change
The things that killed our love
Your pride has built a wall, so strong
That I can't get through
Is there really no chance
To start once again
I'm loving you

Try, baby try
To trust in my love again
I will be there, I will be there
Love, our love
Just shouldn't be thrown away
I will be there, I will be there

If we'd go again
All the way from the start

I would try to change
The things that killed our love
Your pride has built a wall, so strong
That I can't get through
Is there really no chance
To start once again

If we'd go again
All the way from the start
I would try to change
The things that killed our love
Yes, I've hurt your pride, and I know
What you've been through
You should give me a chance
This can't be the end
I'm still loving you
I'm still loving you, I need your love
I'm still loving you

3. WIND OF CHANGE

I follow the Moskva
Down to Gorky Park
Listening to the wind of change
An August summer night
Soldiers passing by
Listening to the wind of change

The world is closing in
Did you ever think
That we could be so close, like brothers
The future's in the air
I can feel it everywhere
Blowing with the wind of change

Take me to the magic of the moment
On a glory night
Where the children of tomorrow dream away
in the wind of change

Walking down the street
Distant memories
Are buried in the past forever
I follow the Moskva
Down to Gorky Park

Listening to the wind of change

Take me to the magic of the moment
On a glory night
Where the children of tomorrow share their dreams
With you and me
Take me to the magic of the moment
On a glory night
Where the children of tomorrow dream away
in the wind of change

The wind of change
Blows straight into the face of time
Like a stormwind that will ring the freedom bell
For peace of mind
Let your balalaika sing
What my guitar wants to say

Take me to the magic of the moment
On a glory night
Where the children of tomorrow share their dreams
With you and me
Take me to the magic of the moment
On a glory night
Where the children of tomorrow dream away
in the wind of change

4. LADY STARLIGHT

Walking through a winter night,
Counting the stars
And passing time
I dream about the summer days,
Love in the sun
And lonely bays

I see the stars, they're miles and miles away
Like our love,
On one of these lonely winter nights

Dreaming through a winter night,
Memories of you are passing by
It seems to me like yesterday
I think you knew I couldn't stay

I see the stars, they're miles and miles away
Like our love
Lady starlight, help me to find my love
Lady starlight, help me tonight
Help me to find my love

Walking through a winter night,
Counting the stars
And passing time
Snow dances with the wind
I wish, I could be with you again

I see the stars, they're miles and miles away
Like our love
Lady starlight, help me to find my love
Lady starlight, help me tonight
Help me to find my love

Lady starlight, help me tonight
Help me to find my love

Lady starlight, help me tonight
Help me to find my love

5. LONELY NIGHTS

Since you're gone
There is an empty space
Since you're gone
The world is not the same

I go back to the places we've been
It feels like you're still there
I live all those moments again
Wishing you were here

Since you're gone
There is an lonely heart
Since you're gone
Nothin' is like it was

There are memories all over the place
Bringin' it back all so clear
Remember all of those days

Wishing you were here

All those lonely nights
I gotta fight for you, yes I do
Yes I do

Since you're gone
There is a heart that bleeds
Since you're gone
I'm not the man I used to be

I follow you steps in the snow
The traces disappear
We know what we've lost when it's
gone

I'm wishing you were here

All those lonely nights

I gotta fight for you, yes

6. WHITE DOVE

(originally by Omega)

A place without a name
Under a burning sky
There's no milk and honey here
In the land of God

Someone holds a sign
It says we are human, too
And while the sun goes down
The world goes by

White dove
Fly with the wind
Take our hope under your wings
For the world to know
That hope will not die
Where the children cry

Waves, big like a house
They're stranded on a piece of wood
To leave it all behind
To start again

But instead of a new life
All they find is a door that's closed
And they keep looking for
A place called hope

White dove
Fly with the wind
Take our hope under your wings
For the world to know
That hope will not die
Where the children cry

Na na
Na nanana
Na nanananananana
Na na
Na nanana
Na nananana

Can anyone tell me why (can anyone tell me why)
The children of the world (the children of the world)
Have to pay the price (pay another price)

And now your telling me
You've seen it all before
I know that's right but still
It breaks my heart

Well, the golden lamb we sent
Makes us feel better now
But you know it's just a drop
In a sea of tears

White dove
Fly with the wind
Take our hope under your wings
For the world to know
That hope will not die
Where the children cry

White dove
Fly with the wind
Take our hope under your wings
For the world to know
That hope will not die
Where the children cry

Na na
Na nanana
Na nanananananana
Na na
Na nanana
Na nananana

7. SEND ME AN ANGEL

The wise man said just walk
this way
To the dawn of the light
The wind will blow into your face
As the years pass
you by
Hear this voice from deep inside
Its the call of your heart
Close your eyes and your will find
The passage out of the dark

Here I am
Will you send me an angel
Here I am
In the land of the morning star

The wise man said just find your
place
In the eye of the storm
Seek the roses along the way
Just beware of the thorns

Here I am
Will you send me an angel
Here I am
In the land of the morning star

The wise man said just raise your
hand
And reach out for the spell
Find the door to the promised land
Just believe in yourself
Hear this voice from deep inside
Its the call of your heart
Close your eyes and your will find
The way out of the dark

Here I am
Will you send me an angel
Here I am
In the land of the morning star
Here I am

Will you send me an angel
Here I am
In the land of the morning star

8. HUMANITY

Humanity
Humanity
Auf wiedersehen
It's time to say goodbye
The party's over
As the laughter dies
An angel cries

Humanity
It's au revoir to your insanity
You sold your soul to feed your vanity
Your fantasies and lies

You're a drop in the rain
Just a number not a name
And you don't see it
You don't believe it
At the end of the day
You're a needle in the hay
You signed and sealed it
And now you gotta deal with it

Humanity
Humanity
Goodbye
Goodbye

Be on your way
Adios amigo there's a price to pay
For all the egotistic games you played
The world you made
Is gone

You're a drop in the rain
Just a number not a name
And you don't see it
You don't believe it
At the end of the day
You're a needle in the hay
You signed and sealed it

And now you gotta deal with it

Humanity
Humanity
Goodbye
Goodbye

Run and hide
There's fire in the sky
Stay inside
The water's gonna rise
And pull you under

In your eyes
I'm staring at the end of time
Nothing can change us
No one can save us
From ourselves

You're a drop in the rain

Just a number not a name
And you don't see it
You don't believe it
At the end of the day
You're a needle in the hay
You signed and sealed it
Now you gotta deal with it

Humanity
Humanity
Humanity
Goodbye
Goodbye
Goodbye
Goodbye
It's time!....

9. ROCK YOU LIKE A HURRICANE

It's early morning
The sun comes out
Last night was shaking
And pretty loud
My cat is purring
And scratches my skin
So what is wrong
With another sin
The bitch is hungry
She needs to tell
So give her inches
And feed her well
More days to come
New places to go
I've got to leave
It's time for a show

Here I am, rock you like a hurricane
Here I am, rock you like a hurricane

My body is burning
It starts to shout
Desire is coming
It breaks out loud
Lust is in cages
Till storm breaks loose
Just have to make it
With someone I choose
The night is calling
I have to go
The wolf is hungry
He runs the show
He's licking his lips
He's ready to win
On the hunt tonight
For love at first sting

Here I am, rock you like a hurricane
Here I am, rock you like a hurricane
Here I am, rock you like a hurricane
Here I am, rock you like a hurricane

10. NO ONE LIKE YOU

Girl, it's been a long time that we've been apart
Much too long for a man who needs love
I miss you since I've been away
Babe, it wasn't easy to leave you alone
It's getting harder each time that I go
If I had the choice, I would stay

There's no one like you
I can't wait for the nights with you
I imagine the things we'll do
I just wanna be loved by you

No one like you
I can't wait for the nights with you
I imagine the things we'll do
I just wanna be loved by you

Girl, there are really no words strong enough
To describe all my longing for love
I don't want my feelings restrained
Ooh, babe, I just need you like never before
Just imagine you'd come through this door
You'd take all my sorrow away

There's no one like you
I can't wait for the nights with you
I imagine the things we'll do
I just wanna be loved by you

No one like you
I can't wait for the nights with you
I imagine the things we'll do
I just wanna be loved by you

No one like you

d) MODERN TALKING

Modern Talking was a German Synthpop duo consisting of Thomas Anders and Dieter Bohlen. Their music has often been classified as Europop. They have been referred to as Germany's most successful pop duo, and have had a number of hit singles, reaching the top five in many countries. Some of their most popular and widely known singles are "You're My Heart, You're My Soul", "You Can Win If You Want", "Cheri, Cheri Lady", "Brother Louie", "Atlantis Is Calling (S.O.S. for Love)" and "Geronimo's Cadillac".

Modern Talking worked together from 1984 to 1987, when the band split up. In 1998, they reunited and made a successful comeback, recording and releasing music from 1998 to 2003. To accommodate central European music markets of the late 1990s, they changed their original 1980s mellow Europop sound to uptempo Eurodance. The duo released singles which again entered the top ten in Germany and abroad. Some of those singles were "You're My Heart, You're My Soul '98", "You Are Not Alone" and "TV Makes The Superstar".

First formed at the end of 1984, they unexpectedly became immensely popular with their synthpop hit single "You're My Heart, You're My Soul" with which they occupied top ten positions in thirty-five countries including their homeland. The track was then followed by another number-one hit "You Can Win If You Want" which was released in the middle of 1985 from the debut album *The 1st Album*. The album was certified platinum in Germany for selling over 500,000 units.

Soon after their second hit, *Modern Talking* released the single "Cheri, Cheri Lady" which also quickly climbed to the top of the charts in Germany, Switzerland, Austria and Norway, meanwhile entering the top ten in Sweden and the Netherlands. The success continued with two other number one singles such as "Brother Louie" and "Atlantis Is Calling (S.O.S. for Love)" both from the third album *Ready for Romance*.

During this era, *Modern Talking* were successful in Europe, Asia, South America, Middle East, particularly in Iran, where all Western pop music was banned after the 1979 Islamic Revolution. In the United Kingdom, they entered the top five only once, with the song "Brother Louie". They were almost unknown in North America, never appearing on the US charts, although they did become one-hit wonders in Canada when "Brother Louie" peaked at number thirty-four in 1987. Immediately after the duo split in the mid-1987, Bohlen formed his own project called "Blue System" and enjoyed several high chart positions, with tracks like "Sorry Little Sarah", "My Bed Is Too Big", "Under My Skin" and others. Meanwhile, Anders went solo, touring under the name of *Modern Talking* on several continents, such as: Europe, Africa, Asia, South America, and Australia until the beginning of 1989, when he started to record some of his new pop-like material in LA and London, and also in his native country. Despite all the quarrels and disagreements that Bohlen and Anders experienced between themselves in the past, they began keeping in touch again after Anders moved back to Koblenz, Germany in 1994.

In the beginning of 1998, the duo reunited and had their first performance together in March on the German TV show *Wetten, dass..?*. They released a re-packaged version of their 1984 single "You're My Heart, You're My Soul '98". Their first comeback album *Back for Good*, which included four new tracks, as well as all of the previous hits redone with modern techniques, stayed at number one in Germany for five consecutive weeks and managed to top the charts in fifteen countries. Bohlen and Anders followed the 1980s Modern Talking pattern as they chose to release two singles from each album, as in the past. A series of singles and four more albums followed such as *Year of the Dragon*, *America*, *Victory* and *Universe*. After reaching the point where they had already collected over 400 gold and platinum awards worldwide,[8] Bohlen and Anders decided to split up again in 2003 just before the release of another of their album compiled of best-songs. The second break-up seemed to have been triggered mainly from the negative portrayal of Anders by Bohlen written in his autobiographical book published on 4 October 2003. Thomas Anders started another solo career immediately after the end of Modern Talking, while Bohlen had by now begun devoting most of his time to new talents, especially those he discovered on DSDS. Global sales of Modern Talking, after the duo's second and final break-up in 2003, had reached 120 million singles and albums combined, making them the biggest-selling German music act in history.

In 2006, Bohlen included a secret message in his song "Bizarre Bizarre" when played backwards: "There will never be an end to Modern Talking". Bohlen's response: "I meant to say that the music of *Modern Talking* will live forever". Anders has kept the Modern Talking songs in his repertoire and produced songs in a similar vein for his solo records ("Independent Girl"). In 2006, he produced an album *Songs Forever* of swing and jazz versions of popular songs (including *Modern Talking's* first hit). Bohlen has written two autobiographical books about *Modern Talking's* history from his perspective. The sequel was heavily criticised for his unfairness towards the people he worked with. As a result of that, Bohlen withdrew from the public for a year until 2006, when he said he regretted putting out the second book. Bohlen's first book was the basis of an animated comedy film called *Dieter: Der Film*. The soundtrack of this film contains the previously unreleased *Modern Talking* song "Shooting Star" which had been written for the *Universe* album.

Lyrics to *Modern Talking*

1. CHERI, CHERI LADY

Oh, I can't explain
Every time it's the same
Oh I feel that it's real
Take my heart
I've been lonely too long
Oh, I can't be so strong

Take the chance for romance, take my heart
I need you so
There's no time I'll ever go

Cheri, cheri lady
Going through a motion
Love is where you find it
Listen to your heart
Cheri, cheri lady
Living in devotion
It's always like the first time
Let me take a part

Cheri, cheri lady
Like there's no tomorrow
Take my heart - don't lose it
Listen to your heart
Cheri, cheri lady
To know you is to love you
If you call me baby I'll be always yours

I get up - I get down
All my world turns around
Who is right ? Who is wrong ?
I don't know
I've got pain in my heart
Got a love in my soul
Easy come, but I think easy go
I need you so
Although times I move so slow

2. YOU'RE MY HEART – YOU'RE MY SOUL

Deep in my heart - there's a fire - a burning heart
Deep in my heart - there's desire - for a start
I'm dying in emotion
It's my world in fantasy
I'm living in my, living in my dreams

You're my heart, you're my soul
I'll keep it shining everywhere I go
You're my heart, you're my soul
I'll be holding you forever
Stay with you together

Your my heart, you're my soul
Yeah, I'm feeling that our love will grow
You're my heart, you're my soul
That's the only thing I really know

Let's close the door and believe my burning heart
Feeling alright come on open up your heart
Keep the candles burning
Let your body melt in mine
I'm living in my, living in my dreams

You're my heart, you're my soul
I'll keep it shining everywhere I go
You're my heart, you're my soul
I'll be holding you forever
Stay with you together

Your my heart, you're my soul
Yeah, I'm feeling that our love will grow
You're my heart, you're my soul
That's the only thing I really know

You're my heart, you're my soul
I'll keep it shining everywhere I go
You're my heart, you're my soul
I'll be holding you forever
Stay with you together

Your my heart, you're my soul
Yeah, I'm feeling that our love will grow
You're my heart, you're my soul
That's the only thing I really know

3. BROTHER LOUIE

Deep love is a burning fire
Stay, 'cause then the flames grow higher
Babe, don't let him steal your heart
It's easy, easy
Girl, this game can't last forever
Why, we cannot live together?
Try, don't let him take your love from me

You're no good, can't you see
Brother Louie, Louie, Louie

I'm in love - set you free
Oh, she's only looking to me
Only love breaks her heart
Brother Louie, Louie, Louie
Only love's paradise
Oh, she's only looking to me

Brother Louie, Louie, Louie
Oh, she's only looking to me
Oh, let it Louie
She is undercover
Brother Louie, Louie, Louie
Oh, doing what he's doing
So, leave it Louie
'Cause I'm her lover

Stay, 'cause this boy wants to gamble
Stay, love is more than he can handle
Girl, come on, stay by me forever, ever
Why does he go on pretending
That his love is never ending
Babe, don't let him steal your love from me

4. NO FACE, NO NAME, NO NUMBER

Love is like the ocean burning in devotion
When you go, go, go, oh no
Feel my heart is burning, when the night is turning
I will go, go, go, oh no

Baby I will love you
Every night and day
Baby I will kiss you
But I have to say

No face, no name, no number
Your love is like a thunder
I'm dancing on a fire, burning in my heart
No face, no name, no number
Oh girl I'm not a hunter
Your love is like desire, burning in my soul
No face, no name, no number
Oh love is like a thunder
Oh love is like the heaven, it's so hard to find
No face, no name, no number

Girl I'm not a hunter
Your love is like a river, flowing in my mind

Feel your dreams are flying, dreams are never dying
I don't go, go, go, oh no
Your eyes tell a story, baby oh don't worry
When you go, go, go, oh no
Baby cause I love you
Forever and a day
Baby I will kiss you
But I have to say

No face, no name, no number
Your love is like a thunder
I'm dancing on a fire, burning in my heart
No face, no name, no number
Oh girl I'm not a hunter
Your love is like desire, burning in my soul
No face, no name, no number
Oh love is like a thunder
Oh love is like the heaven, it's so hard to find
No face, no name, no number
Girl I'm not a hunter
Your love is like a river, flowing in my mind

5. YOU'RE A WOMAN

Tonight. They'll be no darkness tonight.
Hold tight, let your love light shine bright.
Listen to my heart, and lay your body next to mine.
Let me fill your soul, with all my dreams.

You're a woman. I'm a man.
This is more than just a game.
I can make you feel so right.
Be my lady of the night.
You're a woman. I'm a man.
You're my fortune. I'm your fame.

These are things we can't disguise.
Be my lady of the night.
Lay back. Back in my tenderness.
And take. Take all of my sweet caress.
You've got all of me. It can't go wrong if you agree.
Soon two hearts will beat in ecstasy.

6. YOU CAN WIN IF YOU WANT

You packed your things in a carpetbag
Left home - never looking back
Rings on your fingers, paint on your toes
Music wherever you go
You don't fit in a smalltown world
But I feel you're the girl for me
Rings on your fingers, paint on your toes
You're leaving town where nobody knows

You can win if you want
If you want it, you will win
On your way you will see that life is more than fantasy
Take my hand, follow me
Oh, you've got a brand new friend for your life

You can win if you want
If you want it you will win
Oh, come on, take a chance
For a brand new wild romance
Take my hand for the night
And your feelings will be right
Hold me ti-i-i-i-ight

Oh, darkness finds you on your own
Endless highways keep on rolling on
You're miles and miles from your home
But you never want to phone your home
Steady job and a nice young man
Your parents had your future planned
Rings on your fingers, paint on your toes
That's the way your story goes

You can win if you want
If you want it you will win
Oh, come on, take a chance
For a brand new wild romance
Take my hand for the night
And your feelings will be right
Hold me ti-i-i-i-ight

7. ONE IN A MILLION

You are one in a million
You are one in a million
You are oh love my love
You are everything for me
You are one in a million
You are one in a million
You caught me with your charmes
When you held me in your arms

Oh lonely life, I hear your heartbeat
Deep in the night
I need you so
Know that I can't let you go
Dim all the lights and let me hold you so tight
The night is yours and mine
You're looking fine
Just tonight

Just like a child
You're sometimes weak, sometimes you're wild
You understand, sometimes I feel like a man
Stay here tonight
And let me hold you so tight
You are the one for me
You are my dreams, my reality

8. DON'T TAKE AWAY MY HEART

Electrify my heart, electrify my soul
Oh Baby don't, don't lose control
Electrify my skin, electrify my brain
Oh Baby don't leave me again
No matter what I do, I do it just for you
Love will last forever
You are a part of me, I'm not blind to see
We'll stay together

Don't take away my heart
Don't break it and depart
I'll be right here next to you
Don't take away my heart
Don't break it and depart
When my heart beats, oh it's true

Why do you promise, why do you promise love,
Don't say it's over
Why do you promise, why do you promise love,
I'll be your lover

Electrify my life, electrify the rain
Tell me the number of heaven again
Electrify my night, electrify my time
You are always on my mind
Why do I you love so, cannot let you go
Dreams will last forever
The way you look tonight, lighting up my life
Let's stay together

I will stay, I will go, oh my baby let me know
I will die, I will steal, baby if your love is real

9. ATLANTIS IS CALLING (S.O.S. FOR LOVE)

Lady I know it will hurt
But it's much harder to ignore
There is a chance and I promise
I won't hurt you anymore
Hollywood nights we're romancin'
You can trust me anytime
Somewhere oh babe there is someone
Oh you're dancin' in my mind

Oh oh oh little queenie
I'm your fool come on
Teach me the rules
I will send an S.O.S. for love
Oh oh oh little queenie
I'm your fool you need love
Like I do
I will send an S.O.S. for love

Atlantis is calling S.O.S. for love
Atlantis is calling from the stars above
Atlantis is calling S.O.S. for love
Atlantis is calling it's too hot to stop

If lovin' you is wrong babe
Oh I don't wanna be right
I've got you under my skin babe

Oh baby hold me tight
I'm ready for our romance
I wait a million years for you
I love you more than I'm sayin'
Baby that's for me the truth

10. YOU ARE NOT ALONE

How deep is the ocean, how deep is your love?
I have a love in my eyes
And how do you feel when you can't get enough
Halfway to your paradise
Oh, my love is your love forever and again

You are not alone - I'll be there for you
You are not alone - anything I'll do
You are not alone - you're the one for me
You are not alone - it's no tragedy
You are not alone - you're the one for me
You are not alone - nothing comes for free

You're breaking the silence, you're breaking my heart
You're like a rose in the snow
I talk in my sleep, I don't tear apart
Baby, I never will go
Oh, my love is your love forever and again

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Автори: **Петровська** Надія Максимівна
Семенюк Лариса Йосипівна

Sing and Learn English
(Співай та вивчай англійську)

Методичні рекомендації для тих, хто вивчає англійську мову

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